THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Symposium by the Sea—The Superficial, Sentimental Imogene and the Royal, Wholesome-minded, Round-limbed Mag—In the Clasp of the Crooked, Inviting Fingers of the Sea—The Voice of the Vasty Deep—The Great Phonograph that Holds Only the Best Things in Solution—Aerial Telegrams from the Maternal Sea.

Imogene stood by the curtains in the cottage window, looking out at an opal sea that curled itself drowsily upon the long stretch of gray sand. She was humming this song:

I will go down to the sea, my mother—
Mother and lover of men, the sea.
I will down to her, I and none other;
Love her and kiss her and mix her with me.

She kept time with her delicate Diana head, and with her bronze slipper in a bobbing and patting rhythm, as if the sea suggested short metre and she intended to go down to it with a drum corps.

You could see with half an eye that she was dainty, superficial, superb and sentimental. The gold of her hair was flossy, and the peachy expression of her face suggested the hot-house of society. She was too spirituelle to understand abstract and tremendous wrongs, but she was sensitive enough to faint at the scratch of a pin. When you looked at her you heard the sound of accordeons coming up from far-away front gates on Summer nights, softened but sugary.

Her cousin Mag, who was putting up a great roll of chestnut hair before a mirror, with her back to the window, turned round and said, with a deep contralto voice:

"What rubbish! If Swinburne ever went down to the sea, it was where a sewer emptied. If you can't execute your sentiments brilliantly, you might at least select them tastefully. 'I and no other. Rum-ti-tum-ti-iddy-di-da. It reminds me of a xylophone."

You could see with both eyes—and you would be sure to use both—that Mag was a royal, wholesome-minded, as well as a round-limbed woman, whose education had been so grievously elemental that she couldn't sophisticate a truth or eat a snail.

The beauty at the window looked over a shoulder with the airy grace of a sylph.

"Mag," said she, "the salt air has taken all the starch out of your lawn dress. You're morbid this morning."

"It hasn't taken it all out of my disposition," replied Mag, winding up her Greek coil. "I hate the cinq pace of a sensualist."

"Good gracious!" cried Imogene. "You must have been to Asbury Park, where they never quote anything but Watts-his-name and make bathing a moral duty. Why don't you quote something better—I mean drippingly better—for this hot weather? You're jealous of me because I went down to the sea in my imagination with a great poet."

"I'm mad because you didn't, when there are so many great poets about. The idea of going off with that fellow, who'd take you to a frog-pond and try to make you believe the bachteria were bacchanals. If I wanted to pick out a man that went down to the sea, I'd at least pick out a masculine man."

"Yet," said Imogene, "masculine men are nice; but, my dear, one can't go back to the dark ages this hot weather."

"Well, I'd go anywhere to escape from what your friend Rosetti calls an excess of sentiment weltering in an excess of words—even to Coney Island."

"Don't be reckless in your virtue, Mag. Deeds are worse than words at Coney Island. The language does not welter there—only the people."

They put on their leghorns and went down to the gray sand. The great blue expanse—a deep August cobalt—laughed in the sun with a million months. A steady salt breeze seemed to ride on the billows with arms full of incense and iodine.

Mag, like Hero herself, stood fluttering on the little bank. She felt the breath of the infinite pouring through her, and she began to spout in splendid tones:

You sea! I resign myself to you. I guess what you mean.
I behold from the beach your crooked, inviting fingers.
I believe you refuse to go back without feeling of me.
We must have a turn together—hurry me out of sight of land.
Cushion me soft—rock me in billowy drowse.
Dash me with an amorous wet—I can repay you.
Sea of stretched ground-swells. Sea, breathing broad and convulsive breaths.
Sea of the brine of life; sea of unshovelled and always ready graves.
Howler and scooper of storms, capricious and dainty sea!
I am integral with you.
I, too, am of one phase and of all phases.

She looked quite belfry-like as she stood there with this storm-bell ringing somewhere in her soul.

But the dainty Imogene, holding on to a seat, for the wind was rude to her, only said wickedly:

"Walt Whitman is too integral, and you can't sing integers. It seems to me, dear, that he went down to the sea in top-boots on a mustang, playing a trombone."

"Perhaps he did," retorted Mag, quickly; "but that's better than to go down in cap and bells to the lascivious pleasing of a lute. The trombone is a bass instrument, I believe."

Fifteen minutes later they were in the water.

The morning was a perfect crystal. Monmouth Beach, from Effie Ellsler's to Oliver Byron's, lay like a Quaker carpet with the blue rug of the sea flapping at its edge. Only the people with sound lungs were out, or at work.

The Maeders were eating their breakfast on the lawn. Mrs. Drew was stirring the oatmeal, and Barrymore, who

Walks with the tender and silent night,

was snoring. There wasn't a sign of life at Mantell's cottage. Down at the Riverside House, Henley, like everybody else who got cast on the bleak shore of early morning out of the wreck of night, was filling in the time by admiring Dolaro's beautiful daughter. A vehicle or two came adrift on the road, as if the occupants wanted to see what the early morning looked like. Mr. French, at the West End, buttoned up his gray coat over his pockets and wondered when Sanger would get here. Everything piped a breezy call out doors, and there was a sharp little hint of September in the edge of the breeze and in the white clouds that sailed over and went down sun-tinted into that great bank of ashes-of-roses through which the sun glinted far out at sea.

Mag put on a short, kirtle-like dress that left her limbs bare from the knees and the shoulder. There was no one to see her but the shrinking Imogene, who complained of the libertine wind and the ruffianly waves.

Oh, where was the connoisseur Barrymore? where the Hellenic Mantell? Why, oh, why should these royal and sensuous souls be snoring at this hour, when this Sapphic ode was about to step from the mystery of imagination to the full blazonry of life! 'Twere worth the pangs of an early breakfast to see those Ariadne arms and a bathing dress glorified by the curves of a live, affluent womanhood

TONINA AND LILY ADAMS.

She lifted one round, white arm with a defiant laugh, and shook her dimpled fist in the face of the old monster at her feet. "I guess what you mean," she said, and was gone!

Imogene patted her tender feet in the puddles by the shore, and with many little screams coquetted with the spent currents

She was thinking how much nicer it was to stay indoors of mornings and read Swinburne in a wrapper than to be buffeted by oxygen and chilled by damp winds, and get your hair all wet and shudder in clammy flannel. It was too integral by far. She wondered if that man on the bank was looking at her, and if the panier of her bathing-dress was straight. She sighed to think there might be some absurd seaweed dangling behind; and of all things in the world a drenched woman in flannel pantalettes was the most ridiculous.

"Form is everything," she said, unconsciously quoting her boudoir poet, "and even a woman cannot be a poem without form. I wonder if that man has got a glass. Dear, dear! where has Mag gone?"

Mag had gone out to sea. She had seen his "crooked, inviting fingers." She blew the spume of his myriad mouths back at him with ruddy lips. She answered his wet hallo with a glad contralto shout. The soul of her was glad with the elemental joy of triumphant being. Every wave knew her, and bowed, with its white cap in its hand, obsequiously; and the mighty monster lifted her along with obedient and odorous palms toward the pearly orient of sea and sky.

There was no Sapphic ode in this. It was the strophe of Isaiah, the leap of Ossian, the song of the stretched ground-swells, the deep breathing of broad and convulsive breaths. The Hellenic goddess faded into a pink mythos by the side of the Norse princess whose Northern stroke of triumph had the ring of a hammer in it—silver now, not iron—and the arm-sweep of Brunhilde.

Cradled in power, canopied by the equitable sun, swung by the sweet winds where desolation turned to delight and sang its cosmic hosanna with her, Mag was not alone. The shore was far off, with its Swinburne accordeons, and here the great organ of the elements crooned, with its multitudinous diapasons, the lullaby of the universe.

Somehow, as she lay like Undine on the heaving mother bosom of the sea, all the great vital throbs of the past seemed to come to her in the magnetic caresses of the waves. She felt the impulse of Joshua, and of Gideon and the far-away tones of St. Paul on Mars Hill. What was it in the steady toll of that oceanic bell that told of Marston Moor and Luther at Worms, and the huddled men on a bare New England rock? How was it that the "deep breaths" had the sub-bass of Handel and the Shakespearean music of the spheres in them, intermingled with the blithe maiden's laughter of Aristophanes and the awful reverberations of the "Inferno?"

She might never explain, for, like all richly endowed and healthy souls, she was content to feel and know and did not care to discourse; but she would always be sure that the great currents that swept up from the cauldron of the tropics had the sound of the bugles at Balaklava in them, and the same elemental force that drew the sword at the Little Big Horn and threw its yellow locks to the wind and went down the headlong path to glory and death, was preserved as a symbol for her in every plume of spray that danced by on the vagrant wind.

It was as if the sea had treasured, not only all the shouts of victory poured into its ear from the million heroes who had gone down its "sparry hollows," dumbly bloody for one idea or cause, but had never ceased to thrum the eternal truths for which they had died.

Mag tried to put all this into words for Imogene—when she came back.

Imogene said: "Yes but you got your hair wet."

"It's a great phonograph," Mag went on, as she swept her wet hair into a superb mass and wrung it out. "Only the best things that are done and said are recorded in it. It holds them in solution. They thought they burned Keats, but every wave of every ocean keeps him fresh forever."

"Yes," said Imogene, "but it's awfully barbaric and shivery. I fancy the Sandwich Island ladies talk and dress as you do. I don't see how you stand it."

"My dear," said Mag, "it's because I'm so integral, I suppose. I never could eat lobsters, because they are the scavengers of the sea. I don't like the smell of dead tuberoses and I never read Swinburne."

An hour later, the keen-eyed Barrymore, hurrying away to rehearsal, met the Saxon Mantell. They looked at Monmouth beach wearisomely. A few weak women were bobbing up and down on a rope and screaming.

"What recklessness," said Barrymore. "Presently some of those women will get wet."

Mantell struck at the daisies with his cane, as if he were cutting a new play. "No danger," he said; "they wear india-rubber underclothes."

Neither of these men knew what he had missed—and mayhap never will know.

But up at the cottage, Mag, as full of flutes and appetite as a Greek bacchante, was kissing her hand to the curled master, while the cooking beefsteak loaded the ambient air.

"I'm integral with you," she said. "I, too, am of one phase and of all phases."

And the Summer wind, as it dried her hair, seemed to drop its aerial telegrams from the maternal sea: "Be a good girl, and breathe deep of my saline health, and I'll make you the salt of the earth." NYM CRINKLE.

Revival of Baron Rudolph.

"I had set aside playing Baron Rudolph until such time as I could come into New York for a run," said George S. Knight to a MIRROR representative recently, "and having made some necessary changes and satisfactory arrangements with Manager Rosenquest, I shall begin an engagement at the Fourteenth Street Theatre on Oct. 24. I shall open my regular season in Rudolph, Baron Von Hellenstein, as I have renamed the play, about Oct. 1, in order to have a few weeks' tour on the road before opening at the Fourteenth Street Theatre with the revival of the play, and in order that the piece may be opened there with the company well up in their parts. When I produced the play five years ago, I did so under fairly good conditions, and its success at the time gave me all the real dramatic reputation that I possess. But the supporting company was unsatisfactory for a play of the kind.

"David Belasco has arranged the third act to my entire satisfaction, and is now at work on the first act. Bronson Howard's beautiful transitions from humor to pathos will all be retained, Mr. Belasco stating that it would be sacrilege to even suggest any change in the greater part of the piece. Charles Frohman is engaging the company. Rehearsals are to be under the direction of David Belasco. The scenery is to be all new and will be painted by the scenic artist of the Fourteenth Street Theatre. Mrs. Knight is arranging with a distinguished New York modiste for the costumes of Nellie Dashwood, which role she created. The costumes are to be very elaborate."

At the Theatres.

WINDSOR THEATRE—GWYNNE'S OATH.

Sir Pearce Parker.....R. F. McClannin
Harry Vesey.....Herbert Archer
Jim Richards.....George R. Edeson
Gussy Lambton.....Ernest Carlton
Richard Welbeck.....Nelson Wheatcroft
Gilbert Archer.....Dan Leeson
Gwynne Archer.....Adeline Stanhope
Miss Willoughby Parker.....Emma Sherritt
Bessy Smith.....Isabella Irving
Pepe.....Bella Ross

The first note of the new season was sounded by Manager Mertha on Monday night, when he broke the solstitial calm by giving New Yorkers an opportunity to sit in judgment on Nelson Wheatcroft's drama, Gwynne's Oath. It was a distinct advantage for the dramatist to get this first inning, for the public, with appetite sharpened through total abstinence from amusements, was eager to be pleased. The audience filled the house and contained a number of professionals and first-nighters besides the theatre's regular East-side clientage. Altogether it was a capital gathering to assist Mr. Wheatcroft's piece to success. This representation was not entirely experimental, however for Gwynne's Oath was tried with gratifying results in Philadelphia late last season.

The play is not particularly original or particularly ambitious. It does not aim high, but it hits the mark, which, in this case, is the popular taste. The plot is somewhat foggy at times, and there is a frequent recurrence of inartistic breaks in its development. The characters are decidedly sketchy, even that of the heroine lacking rotundity and finish. The dialogue is generally composed of frank, plain sailing, colloquial English, in which an avoidance of the stereotyped old melodramatic phraseology is happily notable. The comedy is not conspicuously good, although there is a deft and agreeable phase in the scenes between two young people whose sweethearting is spiced by the girl's breezy domination of the youth.

These, briefly, are the defects and weaknesses of the play from a critical point of view. But the question always arises in a case like this, where an author has partially disarmed criticism by presenting a work that intrinsically lays no claim to artistic or literary merit, but which is avowedly designed to satisfy the crude craving of the average middle-class play-goer, Can the standard of critical judgment be rigorously applied? The novels of Mrs. Southworth, the "Duchess," May Agnes Fleming and others of that ilk never disturb the mental digestion or engage the pens of the book-reviewers. They appeal to the masses, and the critics naturally leave the masses to enjoy them in peace and quiet. As it is with literature, so is it, or so should it be, with the theatre. The function of the journalist-judge is not to hand down decisions on causes which belong to the order that the populace solely have to do with. Gwynne's Oath belongs to this latter category, and we must content ourselves with saying in what respect it is designed to win the suffrages of the crowd.

The treatment of the plot shows that Mr. Wheatcroft is thoroughly familiar with stagecraft. There is cunning use made of those ingredients that arouse the interest of the gallery, and no possible expedient to implant a wholesome sympathy for the heroine, whose mission of vengeance furnishes movement to the play, is overlooked. The situations are eminently dramatic, the element of suspense is cleverly and continuously maintained, while the climaxes to the acts are strong and startling. The introduction of a somnambulistic episode in the third act serves to give a suggestion of weirdness that is timely, considering the prevalent fondness for psychologic phenomena in fiction and drama.

The plot of Gwynne's Oath has already appeared in THE MIRROR. It is only necessary to recapitulate the principal features of it now. Gilbert Archer, a superannuated gamester, is killed in a fit of passion by Harry Vesey. His daughter Gwynne registers a vow to discover the murderer and avenge the crime. Her *fiancé*, Richard Welbeck, is brought under suspicion by Vesey, who also loves the young woman. He twists a number of coincidental circumstances into proofs of Richard's guilt. But Gwynne believes in his innocence, and, walking in her sleep, confronts Vesey, who, according to her vision, is the real criminal. With the assistance of Vesey's reformed and repentant "pal," one Jim Richards, the crime is finally fastened upon him, while Richard and Gwynne are left free to spend the rest of their lives in saying nice things to each other.

Miss Stanhope easily carried off the honors of the performance. She is a trained and well-equipped actress, with a style that is broad and free, and an artistic method that seizes on every available means of producing the deepest and most effective dramatic results. Her somnambulism was the best, as well as the most impressive, feature of the personation. The labored breathing, uncertain walk and physical indications of mental travail were admirably done. The characterization is strong enough, we should think, to warrant Miss Stanhope in starring through the country with the piece. She was called before the curtain several times during the evening.

Except for a tendency to exaggerate occasionally beyond the requirement even of this species of dramaturgy, Mr. Archer's playing as Vesey was worthy of hearty praise. His best bit was the portrayal of horror and abject remorse on discovering that he had given an eternal quietus to the old gamester. Throughout he was painstaking and adequate in depicting the tension of the man that has been made a criminal by force of circumstance rather than by choice. Mr. Wheatcroft immolated himself by playing the negative part of Welbeck. He did what he could with it, if he was unable to lift it above its inherent colorlessness. George Edeson was mildly amusing as the good natured rogue Richards, and Ernest Carlton (a son of Alfred Thompson) was very much at home as the ingenuous Gussy Lambton. Miss Skerritt's Miss Parker was the conventional amatory spinster. Miss Irving was refreshingly natural and exuberant as Bessy Smith, Gussy's girl. Bella Ross, a clever juvenile, won applause by her precocious acting as the boy Pepe.

Next week Ezra Kendall will appear at this theatre in A Pair of Kids.

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The Beggar Student is still going on at Wallack's owing to the postponement of The Bellman. Colonel McCaull positively announces the production of Suppe's operetta for next Monday night.

* * *

Monsieur's pleasant career continues prosperously at the Madison Square. The entertainment gives abundant diversion to those that witness it.

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Lagardere, the Kiralfys' version of Le Bossu, was announced for production at Niblo's last night—too late for review in this MIRROR. The cast, so far as names go, gives fair promise, the scenic and costume features are said to be handsome, while the ballet, led by that dashing premiere, Qualitz, will no doubt prove attractive.

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The concerts inaugurated at the Madison Square Garden, although they come somewhat late in the Summer, appear to fill a want. The music is varied and well played by a good band under Gustav Hinrichs experienced *baton*, and the flow of lager is refreshing and uninterrupted. Little that was promised in the way of decorations has been performed, but some very powerful artificial breezes have been raised that form a delightful contrast to the more or less sweet bouquet let loose in our midst by the Subway Commission

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Next Monday several theatres open their doors and what is known as the "preliminary" season may be said to fairly begin.

A Fusillade Along the Line.

A correspondent calls attention to James M. Gilbert, manager of the Gilbert Comedy company. He also encloses a bunch of programmes, giving the casts of Esmeralda, Young Mrs. Winthrop and Rosedale. On one of the programmes, beneath a picture of Belle Gilbert, is the following: "For Four Years Leading Lady of the Madison Square Theatre Company." For a few seasons Miss Gilbert Hazel Kirked, and possibly Esmeraldaed, with legitimate Madison Square travelling companies; but she was never the leading lady of the Madison Square Theatre, New York. The principal voyageurs in this pirate craft are J. M. and Belle Gilbert and J. H. Huntley. In addition to the plays noted, they also present Hazel Kirke, Van the Virginian, Under the Gaslight, Streets of New York and The Galley Slave.

Manager G. N. Beechler, of Oskaloosa, Ia., wants to know the status of "Root and Love's Double Attraction Company in two brilliant comedies, The Man of the People and True as Steel." The names of the plays have a suspicious look, but we cannot say they are cloaks for coporighted dramas. However, Val E. Love, the star, misrepresents his Double Attraction to Mr. Beechler. In applying for a date he says: "We have just concluded a two weeks' engagement in this city [Cleveland] to a succession of crowded houses, in spite of the terribly hot weather." The "succession of crowded houses" and "terribly hot weather" are truths; but the star of that two weeks' engagement was Mrs. B. C. Hart, wife of the well-known Cleveland manager. The affair was simply a little local dramatic sensation sprung upon the town when all the other theatres were closed.

Tangled Lives, in which Robert Mantell starred last season, has been added to the repertoire of the piratical Basye-Davis company.

A correspondent signing himself "Stellcourt" writes:

"THE MIRROR is doing laudable service in printing the list of dramas appropriated by play-pirates, and it is also doing good work in publishing the names of some of the more notorious of that unworthy guild. A short time ago—not quite two years—a movement was planned to bring the pirates to book. For some reason the plan—which seemed to have all the elements of success—never reached fruition. In fact the whole undertaking ended in smoke. It was in the month of March that the movement was set on foot by Messrs. A. M. Palmer, T. H. French, Dion Boucicault, Frank Sanger, Herman Conried and others. They met to consider an eligible plan for effecting a permanent organization for the protection of the property—plays and operas—of its members.

"Anterior to this a similar movement had been initiated by some of the gentlemen who were interesting themselves in this latter scheme. It may be fairly said that one was the outgrowth of the other. Unfortunately, it must be said that neither amounted practically to anything. The organization mentioned in the foregoing paragraph was christened the 'Association of Dramatic Authors and Proprietors of Copyright.' Had this Association taken proper shape and been imbued with life and energy, the play-pirates of to-day—now being hunted down by THE MIRROR—would not have a single important city or town in which to dispose of their booty. When one reflects that Messrs. Palmer, French, Boucicault, Sanger, Bronson Howard, Conried, C. H. Hoyt, Harry Miner, Augustin Daly, Rudolph Aronson and 'others too numerous to mention,' neglected to hammer this Association into proper shape, it is not to be wondered at that certain unprincipled men in this theatrical profession are willing to take chances and risk individual prosecution wherever and whenever they see an opportunity of turning a dishonest penny. It is to be deplored that there are managers in the country who give haven to the pirates and share in the profits of the booty.

"The Association proposed to enroll among its members, dramatic authors and holders of copyright, and to act as one united body in defence of its property. It also contemplated the adoption of such resolutions, offensive and defensive, as might be found necessary to coerce managers and companies into respecting the rights of its members in dramatic property. It also resolved to invoke the aid of Congress and the State Legislatures for the passage of more stringent laws for the protection of theatrical property. These were only a few of the reforms the body proposed to bring about.

"Had all these good intentions been carried out, THE MIRROR would not have been compelled, in the interests of honesty and fair play, to establish a pillory in which to place the play-pirates that sweep over the country. Holding up the names of these buccaneers to the public gaze may have a salutary effect in influencing certain managers from opening their theatres to them. As the matter stands at present, injustice is done all around—except in the case of the 'knights of the road' themselves. In the first place, the public suffers because it sees only a garbled and incomplete presentation of a successful play. In the second place, the local manager is injured because of the harm done his house by the general shipshod, slovenly manner in which the play is put upon the stage. Thirdly, the author or rightful owner of a play suffers because he is robbed of his honest due. And lastly, the manager of a travelling company, who has purchased rights from the author or owner, suffers by being frequently brought into direct competition with a fraudulent version and in a field in which he has no reason to look for a competitor."

At his retreat in Minneapolis, yclept the Pence Opera House, Frederick Bock has been recently appearing as Dunstan Kirk in a play called Hazel Kirk; or, The Daughter's Trials. The programme announced for the last half of the week, Seven Sins; or, Passion's Slaves—evidently Passion's Slave. Bock's sins are not confined to seven. He seldom presents other than pirated plays, and has a regular stock company engaged for their production. By the way, he must have given a very, very bad performance of Dunstan Kirk. Owners of copyright and reputable managers should keep their eye on this man Bock. He is one of the most unconscionable of all the play thieves. A glance at the Pence programmes for the last year would show that he has stolen about everything worth laying hands on. It would seem to be an easy matter for owners of plays and owners of rights to tie up Bock and put a stop to his nefarious business. He is permanently located in Minneapolis, and therefore the hand of the law could be easily laid upon him. It would be well for those interested to take this hint.

The comic opera Erminie, in which the Messrs. Aronson, of the Casino, have sole rights for this country, is pirated by the Wilbur Opera company, now playing in Toledo, under the title of The Vagabonds, and by the Thomas Opera company, now playing in Kansas City, under the title of Robert Macaire. Except in one or two instances, Wilbur has generally confined himself to the "chestnut" repertoire. The Thomas company is playing an all-Summer engagement at the Music Hall Summer Garden, Kansas City.

Carrie Swain has been presenting M'liss in Australia under the title of The Miner's Daughter, and claiming it to be from the pen of Bret Harte. See Australia letter this week

Our Adrian (Mich.) correspondent sends along a programme of the Edward Souther's pirate company, and remarks: "This man Southers is about the worst actor I ever saw. He opened in Bryan, O., last week, and presented the following plays: Davy Crockett, Fogg's Ferry, Silver King, and had Lights o' London announced for the closing night."

One Alice Kemp, an unknown, has been, and probably is still, pirating Joshua Whitcomb in New England. A correspondent writes from Rocky Hill, Ct: "Not having noticed this party among your standing list of play-pirates, it occurred to me that it might add another thread to the web THE MIRROR is weaving about them. I am an old reader of THE MIRROR and take an interest in all that is legitimate in the theatrical world."

Edw. Thurnaer tells of the doings of the Esther Lyons company, barnstorming through Ohio: "Enclosed please find programme [A Mountain Pink] of another of the pirates. Laura E. Dainty is the only person having rights in A Mountain Pink. I have warned Kentucky managers to be on their guard against the Lyons craft. Bella Moore also presents the play, but has no rights thereto." As to Bella Moore having no rights in the play, we cannot say. She has been presenting it for some seasons. But Miss Moore has no rights in The Danites, which is in her repertoire.

Riley's Dramatic company, a Western barnstorming concern, appropriates Woman Against Woman and A Wife's Peril.

A pirate that has just cropped up is Nina Saville, at the head of the Little Pard company. Miss Saville is down on the bills as "the beautiful ingenue in a brilliant repertoire of her own dramas." Queena and Bob are included in the "brilliant repertoire."

A Leadville (Col.) correspondent thinks THE MIRROR's war against the play pirates is confined too much to the East. We think we are covering the ground pretty thoroughly at all points of the compass. He goes on to say: "This part of the country literally swarms with pirates. One Huse Morgan has been presenting My Partner in Leadville and Aspen. He also presents Joshua Whitcomb, Saved from the Flames (Phœnix), The Danites, etc. He usually holds forth in variety theatres, although he sometimes gets a foothold in more respectable places. The Stanley Comedy company is another pirate craft that has been sailing hereabout. Another, that is headed by Dot Putnam, presents Fogg's Ferry. Some time ago the Stuttz Dramatic company appeared in Leadville, when St. Patrick's Eve was underlined. I think this is Kerry Gow under another name. At least the characters in the cast point to this conclusion. Owing to poor business the play was not presented."

J. P. Rowley, who signs himself "An Old Manager," writes THE MIRROR. "An old reader and subscriber wishes to add the names of one or two pirate companies to your list. The first is the Graham Earle company, supporting Agatha Singleton, in an imposing repertoire, including The Danites, Joshua Whitcomb, The Private Secretary, Forget-Me-Not, and the substituted title, The Californian, of a play the name of which I forget, but in which Mr. Earle appears as California Joe. The other is Waite's Comedy company, playing in Ohio and Indiana. I cannot understand why managers will play these low-price companies, whether they are pirates or not; as the percentage during the season is largely against them. Let me illustrate: Take a town of 7,000 or 8,000 inhabitants, with one theatre, and a ten-twenty company comes along to play a whole week. I am informed by a manager of one of these companies that the average weekly receipts are about $400. The share of the local manager is, say, $120. Out of this he must pay all expenses—bill-posting, gas, heat, lighting, stage hands, license, etc. But most local managers want every company that comes along, in the hope that one will do three times that business. Patrons in a town of the size I maintain only go to a theatre two or three times a month. A company playing a whole week cleans out the pockets of the theatre-goers. Along comes a standard attraction to play one night. Its play has been bunglingly presented by the low price company the week before, and a light house is the consequence. The profits of the local manager on the week previous are swallowed up in the loss on the one night attraction. If local managers would give a few good attractions a month they would make some money and have less work. They would gain the confidence of their public and the travelling managers of the better class, and thus raise the standard of their patronage."

The present week the notorious Wilber is desecrating the pretty Opera House at Creston, Ia. The new local manager, who has just taken charge, is making a bad beginning

Ed. W. Duncan, of the managerial firm of Duncan and Waller, Dubuque, Ia., called at THE MIRROR office the other day to make an explanation. He admitted that the firm had permitted Hazel Kirke to be presented at their house, and that they had been assessed in damages therefor. But he said that among all the great number of companies playing in Dubuque, they could not always detect the pirates. All the same Dubuque has been a hotbed of play piracy for some seasons, and Messrs. Duncan and Waller are by no means new in theatrical management.

Felton and Connier, the happy-go-lucky pirate managers, announce on their letter-heads: "N. B.—Repertoire subject to change." As their whole repertoire of a baker's dozen pieces is stolen property, they probably shuffle the lot when an injunction seems near at hand.

J. J. Wallace sends an interesting letter from the Pacific Slope, and we print a few extracts therefrom:

"I see a long list of plays in your last issue, and it is charged that persons producing them are guilty of piracy, etc. I, for one, would be pleased to know to whom some of these plays belong. For the last twenty years I have been playing Watts Phillips' drama, Lost in London. I have even taken the liberty to rearrange the play into four acts, under the impression that it was common property—being an English publication, and for sale to any one. I now find, by your list, that it is the property of some one, I know not who. Nor do I know where this someone gets his rights in this drama. [Newton Beers claims its ownership.—ED MIRROR.]

"I also see by your paper that a Mr. Winnett claims to have the sole and exclusive rights to John A. Stevens' Passion's Slave. Now, I am very sure that Mr. Stevens has a contract with Nellie Boyd that gives her entire control of Passion's Slave and Unknown west of the Rockies and in some of the cities of the South. 'Forty-nine is advertised as the property of London McCormack, while McKee Rankin says it belongs to anyone who wants it.

"I do not know how long the copyright law extends as to tenure now; but it is not so long ago that it was limited to fifteen years. I am not sure that there is not quite as much piracy on the part of those who lay violent hands on an old work like Lost in London, and set up a claim to it, to the exclusion of everyone else, as there is in taking a play bodily from the author. There are, to my certain knowledge, eight different dramatizations of Michael Strogoff. Who, then, shall be called the pirate?

"I would also like to know who owns The Black Crook, and through what channel its proprietorship was obtained? I am under the impression that when all the facts of the transaction are brought to light there will be some interesting reading. I see many English plays in your list, and am rather curious to know how an English author can convey a right in this country that he does not himself possess. For it strikes me as rather hard that I cannot produce my own plays in England if some subject has obtained a copy thereof and wants to contest my right. If you will kindly inform the world, through your paper, on what grounds the aforesaid claimants hold rights in the different plays in question, it may open their eyes to a state of things of which they are ignorant."

THE MIRROR has already covered this ground pretty thoroughly. Newton Beers says he obtained the rights to Lost in London from Mrs. John Drew. The Kiralfys have thus far successfully defended their rights in the Crook. C. L. Andrews holds his own pretty well with the version of Michael Strogoff he presents.

"A thought suggests itself," writes a Western local manager, "that so long as the better class of theatrical managers will book with local managers who admit play-pirates into their theatres, so long will the pirates receive a certain recognition. This is an idea that I do not remember to have seen you touch upon in your war upon the pirates. By the enclosed programme you will see that Lawrence Barrett is underlined for one night immediately after the departure of a pirate company. If the great stars and leading combinations would refuse to book with local managers who play pirate companies, the play-thief's occupation would be almost gone."

The Turner Dramatic company, headed by W. C. Turner and Edwin Read, presents Chip, the Child of the Ferry, Mountain Pink, Private Secretary, Carrots and a lot of plays with titles significant of piracy.

The Meyer-Thorne company presents Rose Cottage; or, Lost and Won, by "Bartly Camble, Esq." Bonny Meyer is the star of this concern, which also includes in its repetoire Mountain Pink, Streets of New York, Uncle Josh Whitcomb and other copyrighted dramas. "Senior Narciso Alvarez" leads the street band. The company recently appeared at the Malone (N. Y.) Opera House. J. H. Thorne is the manager. A recent member of the company writes: "These people are rank pirates, paying nothing but railroad fares—salaries, hotel bills, printing, etc., always remaining unpaid."

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $19.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
Every evening at 8. Matinees Wednesday and Saturday.
GREAT SUCCESS. GREAT SUCCESS.
ADELINE STANHOPE
in
GWYNNE'S OATH.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Cooled by Iced Air.
MR. RICHARD MANSFIELD,
in his new sketch,
MONSIEUR.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Millocker's beautiful opera,
THE BEGGAR STUDENT
by the
McCAULL OPERA COMIQUE COMPANY.
Admission, 50c. Saturday matinee at 2.
Auditorium made comfortable by cooling machine.
Next week—Original English production of BELLMAN.

THE NEW YORK
SCHOOL OF ACTING
FRANKLIN H. SARGENT, Director.
LYCEUM THEATRE BUILDING, NEW YORK
The utility and value of the School may be held to be established. There seems to be a sound system at the bottom of it.—*New York Post.*

NORWALK, OHIO.
GA DINEH'S MUSIC HALL.
Ready to open Sept 5, 1887. Seating capacity 800 opera chairs. Twelve sets of scenery. Everything else complete. Ten fine dressing rooms. House licensed. Address H. S. Taylor, New York, or S. S. Levy, Manager, Norwalk, Ohio. Wanted, a first-class attraction for opening night.

The Giddy Gusher.

It has always seemed to me that when I have no great expectations of an evening, I am destined to be surprised and delighted. On Tuesday night I made up my mind it was Wednesday, and pelted all the way to Niblo's to see the first of Lagardere. When I found that my brain must surely be softening, and that Dr. Robertson was not at home to take the case in hand at once, I dropped in to see my friend The Beggar Student—kindly remembered, but not enthusiastically.

* * *

There it was again. The unanticipated pleasure was the one to overtake me. The cast of the first production had not made its mark on me; but with Laura Joyce and Wilke and the charming Manola, with my only Hopper cavorting with such melodious precision through it, I don't remember a more delightful evening.

I wish McCaull and his company had to produce Dorothy, for my curiosity to hear that much praised London success is very great. Very likely it is not half as good as The Beggar Student. It would have to be vastly superior to the run of usual successes to approach that tuneful, taking score and that coherent and witty libretto that delighted me so Tuesday night.

* * *

Laura Joyce, in a careless way, is a mighty good actress; and if ever vital force and manly dash dwelt in an operatic singer, Hubert Wilkie possesses it. And as for my Hopper, my opinion of him has passed into history. The humorous is a very important bone in all of us, but in Hopper it exists at greater length than in any known man. When you say that all these people sing magnificently, some idea of McCaull's gorgeous resources can be gleaned. Lord, the way The Beggar Student was sung and acted Tuesday night should make so good an opera a fixture here for all Winter.

* * *

The most contemptible error a writer ever makes is to utter unpleasant words of an artist's personal appearance, when that appearance is nothing he is responsible for. Several papers have indulged lately in paragraphs that belittled them, about Marshall Wilder. All the world knows that the fair outside vouchsafed by blind fate to many a blackguard of a man has been denied to the kindly heart and brave, enduring spirit of little Mr. Wilder. All the world knows how intelligent and talented he is, how persevering and industrious. There's many a big hulking man slouching in the sun to-day admiring his shadow, who would be a thousand times better if he had Marshall Wilder's energy. There's many a fair Apollo tuning his liar in society, one of its foremost pets, who would stand a better chance at the box-office overhead if he had the Christian graces of my little friend Mr. Wilder. One paper alludes to his awful "push." Well, he has no agent to go about howling like a dervish of his employer's wonderful ability. He modestly toots his own horn, and the blast doesn't deafen us; and all he says he can do, he does, and all he says happens to him is the truth.

That's a blamed sight more than I can say of other agents and their stars.

* * *

Then, again, a paper ought to be ashamed of the day on which they publish unkind mention of personal defects that are hard enough to bear among loving friends who affect not to see them. It is simply brutal to set up paragraphs such as I have read of Marshall Wilder's appearance, and it fills my soul with indignation that criticism of an artist's merits, or demerits, should drivel into allusions to the shape of a man's back or the length of his legs, and spend its strength and venom in taunts and flings as to what God Almighty has pleased to do for an exterior. Marshall Wilder is a fair, straight, square man inside. There's hardly room in him for his good, kind, brotherly heart, and his clear, bright intellect. The world is made jollier wherever he goes, and it is something worthy of admiration that, being so afflicted, he is so cheerful, so charming and so entirely a Christian gentleman as he is.

I know if indignant Providence had ever seen fit to put such a burden upon me, I should never have been the lily-of-the-valley I am; and if any heartless newspaper had ever called attention to my personal defects, I should have scattered devastation throughout the world of literature and been hanged a dozen times amid universal execration. That's the kind of cartridge I am.

It was only the other day I thought of Alice May, and wished I could hear her sing "The Lost Chord" again. To-day I read that, in a St. Louis hospital, at the age of forty, her troubled life has ended; and I hope to Heaven that lost strain of melody—that grand refrain—has been brought by God's bright angels to her tired ears again.

Very few know what that woman has suffered in her brief life—a life with a mighty lesson. She was a beautiful girl, with a wonderful voice, and with a passionate love for music. She was the honored wife of a good man, and the pride of a pleasant home. She was the dupe of a designing man, who took her from peace and plenty and planted her behind the footlights. She was the winner of splendid fortunes that were squandered by others. She came to this country broken in spirit and habits. She suffered poverty, uncertainty and misery enough to kill any one before she got a chance to show New York what she could do. Then came her opportunity. Many of the newspaper men will recollect a dress rehearsal of Satanella one Saturday night at the Standard, when she sang and acted with a dash that sent them to church Sunday believing she was going to wake up the town. With Monday night came nervousness, and the defeat of her ability by the means she used to reinforce it. Heaven only knows what a season that was for poor Alice May, and how she sank beneath the weight of her misfortunes! Good-hearted, generous woman, if only her nature had been as firm as it was noble! Once there she might have rode out the storm, once more resuming her place at the top; but she succumbed to adversity, and by weakness intensified her unhappiness. Then McCaull came to the front with that helping hand of his. He gave her the strident military dame in The Merry War, and he told me he had never seen an Artemisia before hers.

* * *

It began to look bright again for the poor dear. The sun lay on the back piazza, and it was a pleasant day, though the morning was well gone. Then came a cloud again; fate threw her into companionship with those who encouraged her weakness—not her growing strength—and here is the end. Amid strangers, she dies in a hospital in the prime of life.

Alice May was a true artist. She was a splendid singer, a very beautiful woman once, and as true and loving a creature as ever lived. God rest her soul!

* * *

If there is one thing funnier than a New York revival, it's when that revival works out into the country. We have one seaside resort given over to this style of entertainment—that is Asbury Park. A little way from Long Branch, the worldly can drive over in a short time; and they do. Asbury Park was laid out by some wealthy, sedate and and rich people with a view to making it the garden of the earth. They fixed up a little constitution and by-laws to run the place on which read like the Ten Commandments. But directly they got the town in working order, the locusts came down for the wild honey, and Asbury Park is cram full of people doing those things the Asbury Commandments say they shall not do.

* * *

A revival meeting is now in progress at the private house of a prominent religionist, who, after he gets it in running order, will transplant it to Asbury Park. Some of the leaders in the movement are sisters, and one of these sisters is so fat that she would draw at a dime museum as well as at a camp-meeting. At a seance last Thursday Sister Silas came out in great force. The night was very hot; the room was very crowded. Sister Silas was dressed in black and wore black gloves of such cheap quality that the dye dripped off them.

"My text," she said "is one word, and my sermon is in five. [Here she drew the black glove across her brow and left three purple lines.] My text is e-ternity, e-e-e-e-ter-ni-te-e-e." [At this juncture she put back the hair each side her temples and hollowed them out with the purple shadows.] My sermon is: Where will you spend it?"

Here Sister Silas took herself by the nose, and that organ being damp and her glove oozing dye, it was a merry old nose that emerged from her grasp.

* * *

There were a sufficient number of the irreverent present to shout with laughter at the image she presented. Some devout follower whispered that her gloves had blackened her face, and Sister Silas went out and washed up. But the spectacle of that smutty old class-leader won't very soon fade out of the memory of the

GIDDY GUSHER.

Mr. Kidder's Position.

"The report that I have assumed control of Dockstader's Minstrels is ridiculously absurd," said E. E. Kidder to a MIRROR man. "I am simply acting manager on a salary, which I know I shall get, and which I hope I shall earn. In addition to my duties in the front of the house, I shall do sketch and song writing for the minstrel men.

"Our stage manager, E. N. Slocum, formerly of Simmons and Slocum's Minstrels, will do stage-writing of a kind at which he is an adept. W. S. Mullaly's orchestra—one of the best for minstrels in the world—is retained. A strong feature of the first-part will be the vocal and instrumental selections, as before. Another prominent feature will be the burlesquing of topics of interest—both national and local—and of theatrical successes as they develop. The burlesque with which we open will be on a popular local success. It will embrace every member of the compady, and has a strong comedy part for Mr. Dockstader."

The Advance Agent.

The duties of a theatrical advance agent are manifold. Until recently the proper and effective distribution of lithographs and posters—what is termed billing the town, in theatrical parlance—was probably his most important duty. Latterly, however, pictorial display has been considered of somewhat less importance. An agent's ability to obtain frequent and readable notices in the local press, previous to the company's arrival, is now considered an indispensable qualification. In other words, the candidate for the position must now combine the talents of a wide awake press agent with those of a pushing theatrical business representative. Such men are few and far between. In addition to these ingredients they must be sociable and congenial fellows—entertaining, amiable, full of tact, and fond of good company—possessing, in spite of all this, the saintly virtue of always turning up on time, and never missing a train or a business appointment. No wonder that when this *rara avis* is captured by theatrical managers, they are willing to pay well for his services. Nor is it astonishing that they are searching for him among newspaperdom. Jack and Tody Hamilton, Starr Morrissey, Charles Day, the three Frohman brothers, A. H. Canby, Ariel N. Barney, J. Charles Davis, have all emanated from the journalistic ranks.

Unlike the lilies of the field, a good advance agent knows no cessation of toil and "hustle," and it is his province to spin a good yarn. A prominent journalist once told a young man who sought his advice about how to get on in the newspaper world: "First get your news and then make a great fuss about it." This is precisely what the advance agent is engaged to do about the particular attraction he is heralding one or two weeks ahead of its actual arrival. He calls at the local newspaper offices, and suggests with great amiability that, if the editor is willing, he would like to write up a few news items concerning the company he represents. At the same time he hands in a fair amount of advertising and pays "cash." It is needless to say that the items generally appear in the paper. He is well stocked with theatrical anecdotes, which he adroitly adapts to fit his own company. He must be a clumsy fellow, indeed, if he tries the bribery dodge. Editors are not generally the recipients of fabulous incomes, but, as a rule, they are not to be caught for a few paltry dollars. Personal magnetism, originality, and the prospects of a good entertainment go farther toward winning their good will than anything else. An agent of tact and experience knows just how to beard the editorial lion in his den. If he appears to be at leisure, he will tell him a good story or two; ask after his family; tell him that some of his theatrical acquaintances send their regards, etc. If things appear to be "on the jump" in a rural office, he will offer to lend a hand and give the boys a lift. If copy is wanted, he is ready to turn out whatever is needed—provided he is a graduate from the newspaper ranks. Otherwise, he will make himself useful as well as he knows how. Occasionally he will invite all hands out for a drink, or hand out cigars enough to go round. Whenever the right moment arrives, he sits down to write a glowing account of the coming pageant. In the same manner he makes himself generally popular throughout the town. He takes a "contemporaneous human interest" in everybody he comes in contact with. He makes the bill-poster consider himself a little tin god on wheels, and the smartest man in the business.

The agent's printing is generally forwarded to the various stands by express, and awaits him on his arrival. It includes "stands," "three-sheets," "hangers," "lithos" and "couriers." The agent of smaller companies frequently carries a bill trunk with the rest of his baggage. The boards and fences are generally under the control of the local bill-poster, although they are sometimes owned by different persons. Ambitious agents have been known to travel day and night to reach a town half an hour ahead of a "hated rival," and to make a contract covering every board in the place.

Another important duty is the judicious distribution of complimentary tickets. Before the laying out of routes for the whole season, there was no end of confusion and bitter feeling arising from several companies arriving in town on the same day, and all desiring to perform the same evening, when the public hall could only accommodate one troupe at a time. The present plan of systematic booking has brought order out of chaos. The advance agent is no longer in a perpetual stew for fear some professional rival will capture the town ahead of him; nor is he compelled to resort to the various subterfuges in order to circumvent other companies. Even the railroad contracts are frequently made a long time in advance by managers of large troupes. This season, however, owing to the Inter-State Commerce law, the question of railroad rates will be a very important and delicate problem for the advance agent to cope with. He will have to arrange for fares and the transportation of scenery and baggage on the best terms obtainable. The more extensive his influence with railroad people, the greater will be the demand for his services as a theatrical pioneer.

Among other financial negotiations, the advance agent is charged with obtaining the rates for board at the various hotels of the town. When the whole company wish to board at one hotel it is comparatively easy to obtain theatrical rates; but when each member wishes to pay as little as possible and take a choice, it requires considerable persuasive power on the part of the agent to obtain the desired discount. Moreover, many well-behaved companies are made to bear the prejudice that "barnstormers" and "fly by-nights" have created in the minds of hotel-keepers against theatrical people generally. This prejudice, however, will soon be a thing of the past. The managers of legitimate companies insist, above everything else, that no member of the troupe shall leave town without paying his or her hotel bill.

The local manager is supposed to assume most of the responsibility connected with the theatre's arrangements; still, the advance agent must satisfy himself that the seating capacity and stage facilities are what they have been represented to be. He must see that the tickets are properly placed on sale around town, and look after similar details.

The lithographic poster features of advertising the coming entertainment have been frequently such outrageous misrepresentations that the theatre-going public interpret them nowadays very much like the Scriptural definition of faith—"the substance of things hoped for, the evidence of things not seen." The marvellous pictorial displays on three-sheet posters have lost their drawing power to a great extent, except in the case of circus menageries. Therefore, unless a play or comic opera has a New York record, or has made a hit in some other populous centre, it requires an agent fertile in expedients to convince the public that the people who attend the performance will get a first class entertainment. He must be withal somewhat of a political wire-puller. No two agents have precisely the same methods. One will send complimentary tickets to a dozen leading citizens, and then insert personal items in the local papers stating that they have all secured seats for the performance. Another will arouse curiosity to see the leading lady by circulating stories of her marvellous beauty, her magnificent jewels, her Worth costumes, the number of admirers who are dying to snatch her from the footlights forever; how she saved a young man from drowning, etc.

P. T. Barnum discovered long ago that the American public likes to be humbugged, and nearly every advance agent has had due regard for his opinion ever since. The public must be made to flock to the box-office, and to accomplish that result is the grand object in view. Occasionally the agent strikes a town where nothing in the world can overcome the prejudice of the community against his particular kind of entertainment. They would turn out to a concert, but nothing could persuade them that it was within the bounds of culture and refinement to attend a minstrel performance. On the other hand, there are towns where a variety troupe will draw like wild fire, while classic drama plays to empty seats. When the agent recognizes that the case is entirely hopeless, he telegraphs back to the manager for advice—whether he had not better cancel the date. For instance, when he arrives at a one-night stand, and finds that there is to be an entertainment of "local talent" on the same evening for which his company is booked. In most cases it would be sheer folly to compete against local favorites in which the whole town is interested. Sometimes the agent, after having employed every known device in his catalogue, telegraphs in a sanguine strain that everything is "lovely," and departs for the next town on the route. The company arrives, and finds anything but an encouraging state of affairs. There has been practically no advance sale of tickets. The company play to a house in the evening that does not cover hotel bills. On investigation it is ascertained that a more popular troupe is booked for the same week. The local manager has been very secretive about the matter, and the advance agent had not heard of it. Nevertheless he is damned up and down. "That Black Crook ahead," says the leading man, "is no earthly good; he's a regular chump; I could have crowded the house if I had been in his place." One would suppose, therefore, that when the company does obtain handsome returns from the box-office that some measure of praise would be awarded to the dramatic man-of-all-work by this same histrionic blower. Not a bit of it! He attributes every full house to his immense popularity. As a matter of fact the financial prosperity of a road company depends very largely on the ability of the advance agent. His methods and newspaper notices frequently draw more money than the combined talent of the whole company. He knows it, too, and therefore sets a good price on his services.

A. E. B.

Stage Costume.

This perhaps is the most daring subject the writer can venture upon. Not from the risk of trespassing upon the domain of "Frou-Frou," nor from any undue fear of running a tilt with Alfred Thompson or breaking a lance with Worth, but from the fact that each member of the theatrical profession has individual taste in this matter, and, generally speaking, that taste is adhered to with a persistency worthy of a cause more patriotic. We will suppose that a lady is to appear in say, The Lady of Lyons, and that her personal beauty warrants some extravagance in this regard. She goes, as a matter of course, to Worth, and spends a thousand dollars for a gown. How that astute artist must chuckle as he sits in his gorgeous marble palace on the borders of the Seine and, listening to the trickling of the elegant fountains that adorn his rooms, thinks what a lucky stroke of fortune and good sense it was that led him to study color and the female mind, so that he could sell a hundred dollars' worth of material for a thousand! How gloriously he must delight in that peculiarity of human nature which, now he has his orchard pretty well up in the matter of fruit-bearing, insists on throwing over his hedge all the pears!

But to return to The Lady of Lyons. The great man-milliner will probably not be asked any opinion about the appropriateness of any particular costume, and as his life has been engrossed in dry goods, possibly his opinion would only be entitled to the general weight accorded to a sensible man of business, but would lack the authority of a critical expert. However, the costuming of Pauline is the immediate business, and he will rack his brains to invent some new combination of color, or some new fandanglement of slashings, tucks, kilting, festooning or what-not which shall take the world by storm as a "creation." (That's the proper slang for Worth's dry-goods when made up.) Now it is an even throw that the wonderful dress may be as far off the period and locale of Pauline as the ermine dress of Queen Elizabeth would be upon the dirty-faced servant-girl in Our Boys. No matter, people throng to see the dress and—dare we utter the profanity?—the bare shoulders and the form which might inspire Praxiteles to chisel another Venus. Now, where is the sense of this, and where is that attention to the proprieties of dramatic detail which, thoughtfully followed, go so far to prevent the so-called decline of the drama?

Yet this propriety of costume presents many difficulties. The costuming of a classic play is always attended with necessity for departure from a strict canon. The inevitable toga is oftentimes common to all the actors, no matter whether the role be patrician or plebeian. There were great varieties in the dress, both Greeks and Romans, although they are to some extent upon one principle—that of a close-fitting tunic next the body, and over that a sheet or rectangular cloth not unlike in size and shape to the "plaids" which are made in Scotland. There were many ways of wearing this habit, which is singularly adapted to show the graces of the figure and by reflecting all emotional movements assist an actor in his detail. Supposing it be, for example, a question of costuming Pericles, Prince of Tyre. The historical accuracy contended for by some critics must here give way to effect. The period of the play indicates pure Doric as the correct costume; but that, although including some very graceful forms, admits of very little variety, and for spectacular purposes must give way to the Attic, which at once lets in a much greater range of color; so that for a satisfactory representation of this play the Doric pattern may be adopted with a license of Attic color. The most important piece is the *himation*, to which we have already alluded, and which was about twice as long as the wearer was tall, and in width half its length, and was used just as it left the loom. The Roman toga was very similar, but from its relations to age, citizenship and patrician rank, its color came to serve the purposes and be limited by the same arbitrary rules which distinguish military uniforms and all costumes which indicate the rank or authority of the wearer. Hence the *toga candida*, or white toga. The Greek *himation* was of home-made woollen, and was accordingly as varied in texture and color as the taste and skill of the maker. There was, indeed, a distinction of classes, as the poorer people often used the natural wool roughly woven, or else dyed, of some dull color for the sake of looking clean! One of the curiosities attending the *himation* is the complete response it gives to all the attitudes of the wearer, and thus betraying the emotions with a happy fidelity. In putting it on it had to be thrown, and according to the manner of the throw depended a good deal of effect. One way of effecting this is to seize near one corner of the *himation* with the left, and bring up the short end over the left shoulder backward. The way the Spaniards throw the ends of their long black cloaks over the shoulder is doubtless a custom descended from the time when Iberia was one of the most important of all the colonies of Rome. The *hymation* being thus thrown, the left arm was raised, gathering the folds of each end in such a way as to leave two of the four ends hanging on each side the arm. This throw may be reversed by starting with the right arm. The way it is thrown on the statue of Sophocles is by bringing the middle of the upper edge over instead of under the right arm.

The *chiton*, or tunic, could be made of a simple piece of cloth, two yards and a half long, sewn together at the ends. The top of this was gathered and fastened by two clasps, thus making arm holes. According to the width of the *chiton*, it came either to the knees or the instep. The chlamys, or short cloak, was essentially military, and consisted of a rectangular piece of cloth about two yards long and three-quarters in breadth. A metal fibula, or pin, clasped the edge of one side of this about one yard and a half from the ends. The head was passed through the loop and the two ends hung over the right arm. This left the wearer unembarrassed in the use of his weapons.

The leading difference between the male and female classic costume is that the female *diploidia*, one of the most fascinating of all the female costumes ever devised, was simply a *chiton* made of very wide cloth, so that it came over the feet and at the shoulders turned over. It was fastened, like the *chiton*, by pins at the shoulders, while at the waist it was confined by a girdle. The skirt end of the dress was pulled up a little and allowed to hang in folds over the girdle. The ethereal grace with which this habit, while concealing the figure, served but to disclose its beauty more, inspires wonder that none have had in modern days the courage to adopt it in preference to outrageous *bizarrerie*.

The plain inference for stage purposes is that on the one hand the thralldom of expensive dry-goods influences should be discarded, and on the other the rigidity of learning must unbend the practical exigencies of the modern stage.

Mr. Keene's Season.

"Thomas W. Keene will open his season under my management at the Chicago Opera House, on Sept. 5, in Richelieu," said Ariel N. Barney to a MIRROR representative. "From there we shall go West and South, where Mr. Keene is particularly strong. Then we go back to Chicago, opening the New Haymarket Theatre on Christmas night. Thence East. Our Eastern territory will comprise only the cities of Washington, Philadelphia, Brooklyn and Boston, and we shall not visit New York at all unless something is specially arranged.

"The season will last thirty weeks only. Mr. Keene will not play Sunday nights or Wednesday matinees. His repertoire will include Richelieu, Fool's Revenge, Richard III., Macbeth, Othello, Hamlet, Shylock, Julius Caesar, and occasionally The Lady of Lyons and Romeo and Juliet. Mr. Keene thinks his present company the strongest he has ever had. It includes Joseph Wheelock, Arthur Elliott, Eugene Moore, A. J. Jackson, Frank Heming, J. B. Curran, C. W. Vance, E. F. Lawrence, H. Hanscombe, J. B. Benson, George B. Bryant, A. J. Heilman, Master Claude, Adele Belgarde, Constance Hamblin, Mrs. S. A. Baker and Katie Baker. C. W. Vance will act as stage manager, W. G. Smyth as business manager, and Arden Smith as treasurer.

"A great deal of discussion as to Mr. Keene's physical condition has been going on, and certain writers with intent, as I know, to be malicious, have gone so far as to assert that his friends have induced him to give up the proposed season. I have avoided anything like a newspaper discussion on this point, as I have every confidence in Mr. Keene's ability to prove on the night of Sept. 5 in Chicago that he is a better actor now than ever before."

PROVINCIAL.

BOSTON.

This is my last letter from Boston, where I have reason to believe my letters in THE MIRROR have been appreciated. Before this appears I shall be in Manitoba, and soon after sailing down the Pacific coast toward Portland, Oregon, near which my aged father (seventy-eight) lies very ill. I shall do some literary work en route, and later become connected with a prominent Pacific coast journal. Possibly I shall write to THE MIRROR from the locality finally chosen for me to "grow up with the country," and possibly not. We shall see. Meantime, *au revoir*.

Virginia was done in excellent style at Oakland Garden during the week, the Sammy Nubbles of Harry Brown being excellent in acting, though a little off in voice.

Aphrodite continued at the Boston Museum.

Helen A. Soule made an exceedingly creditable appearance in The Danites at McElroy's Pavilion, South Boston, I judge, from what I hear said all around.

The "testimonial" to John L. Sullivan at the Boston Theatre, Monday night, was a disgrace to Boston and to all who were concerned in it, not excepting Mayor O'Brien, who occupied a box.

There is a hackman in front of the Adams house who is the "double" of Marcus Mayer. If the bustling press agent has a twin brother, this is he. If not, he would do well to adopt him at once.

Boston does not make a point of pining at the Point of Pines.

The Howard Athenæum Star Specialty co. are rehearsing.

Manager Isaac B. Rich and family will return from Bar Harbor this week.

Florence Bate is yatching with a party of friends on the coast of Maine.

For several weeks past I have read much of the libretto and heard the music of Elsinore, an operetta written by Eben H. Bailey. It was begun with the intention of publishing it for the use of schools, amateur organizations and so forth, but has grown gradually till it may get upon the regular stage, and some manager will do well to bid for it. Miss Bonney is particularly graceful with the pen, and Mr. Bailey has some clever ideas in music which he has manifested here.

PHILADELPHIA.

The Central Theatre has been doing good business all the week, but the show, McAvoy and Hallen's Specialty co., requires to be altered and improved. At present it contains entirely too much singing. In fact the entire variety business requires overhauling. It is surely time that we had something new. Many of the knock-about and song-and-dance teams deserve to be banished to the obscurity from which they sprung. We also need an asylum for antiquated and disabled jokes. Let us hope that we may have a change and hereafter be entertained by artists possessed of either wit or skill.

All of the theatres are quietly making their preparations for the openings, but I fear that business will be late this season, owing to the exhausting weather that has been upon us.

The Chestnut Street Opera House will open Sept. 5 with Kiralfys' new spectacle, Dolores. The improvements at this house consist of a new stage and subcellar, new drop-curtain and an improved system of lighting. Among the attractions of the house are J. K. Emmet, McCaull Opera co., Booth and Barrett, Held by the Enemy, the Hanlons, Henry Irving, Robson and Crane, Fanny Davenport, Rosina Vokes, A Run of Luck, Modjeska, Mrs. Brown Potter and Edward Harrigan.

The Chestnut Street Theatre will likewise have a new stage and drop-curtain, and will open August 29 with the Redmond-Barry comb. in Rene. Other attractions will be as follows: Joseph Murphy, Henry E. Dixey, Helen Dauvray, The New York Casino co., Nat C. Goodwin, Jim the Penman, The Old Homestead, Harbor Lights, Rice's Burlesque co. in The Corsair and Dockstader's Minstrels.

The Walnut Street Theatre will open Sept. 3 with an elaborate production of A Dark Secret, a four-act drama by James Willing, Jr., and John Douglass. It is going to be produced in great shape, with wonderful scenery and appointments. Subsequent attractions at this house will be as follows: Carleton Opera co., Ivy Leaf, Hearts of Oak, Kate Castleton, Robert Mantell, Annie Pixley, Mr. and Mrs. W. J. Florence, Jennie Yeamans, W. J. Scanlan, Patti Rosa, Mrs. Langtry, Maggie Mitchell, Louis James and the Evangeline co.

The Arch Street Theatre has during the Summer undergone many changes. The stage has been rebuilt, new chairs have been put in, and the walls and ceilings have been frescoed. The house will open Sept. 5 with Jim the Penman, subsequent bookings unknown, with the exception that Joseph Haworth follows in Rosedale.

The National Theatre opens next Saturday evening, 20, with Lights o' London. Here the stage has been rebuilt and restocked with scenery. A new act-drop has been painted and considerable frescoing done about the house. Among the bookings for the season are Effie Ellsler, Beacon Lights, Forgiven, James O'Neill, The Eagle's Nest, Louise Pomeroy, Oliver Byron, Hoodman Blind, Clio, Monroe and Rice, Checkered Lives, The Cattle King, McNish, Johnson and Slavin's Minstrels, Sweatnam, Rice and Fagan's Minstrels, Alone in London, On the Rio Grande, Shadows of a Great City, Taken from Life, Bunch of Keys, White Slave and Joseph Haworth.

Forepaugh's Theatre will open August 29 with Chanfrau in Kit. Excellent attractions are promised at this house.

Forepaugh's Casino is still doing well. The Mikado has been withdrawn, and this week The Three Black Cloaks will be given.

This is the last week of the season at the Maennerchor Garden.

The attraction this week at the Central will be Marshall's Troupe of Japanese Tourists and American Specialty co.

Mrs. Eliza Kinlock, the mother of Mrs. John Drew, and herself a well-known actress, was buried on Saturday last from her daughter's residence in this city. Mrs. Kinlock, who had reached the age of ninety-one, was still physically and mentally strong, and was well known by her frequent presence at the various theatres.

K. P. Simpson, business manager of the Walnut Street Theatre, has returned to town after a most successful trip for the Globe Printing House.

Samuel C. Dubois has been engaged as stage manager for Robert Downing's co.

Andy Hughes will bring to the Central week of 22 his Consolidated American and European Big Novelty co. He claims that this is the best co. he has ever put upon the road, and a review of the names upon his pay-roll would seem to confirm his assertion.

CINCINNATI.

Francois the Blue-Stocking formed a rather attractive operatic bill of fare presented by the MacCollin troupe for the frequenters of the Highland House during past week, and so pronounced was the success that the programme will remain unchanged until close of engagement, which terminates 20. MacCollin, the Gaillards, Franc D. Hall and the Bransons, Phil and May, carried off the honors.

Havlin's Theatre will open its season 20 with Charley Callahan's star, Lizzie Evans, in Our Angel, as the attraction, followed 28 by Charles E. Verner in Shamus O'Brien. The executive staff of the house will remain unchanged.

The People's Theatre, under manager Fennessy's supervision, will be thoroughly renovated during present month, the contract for the work having been awarded 20th to two Cincinnati firms. The bookings for coming season include Emily Soldene's Burlesque co., Hyde and Behman's Novelty comb., Weston Brothers, Gus Hill's Specialty co., Ida Siddons' Burlesque troupe, Hallen and Hart's Ideals, Lester and Allen's Early Birds, Harry Williams co., the Silbons, Reilly and Wood's Novelty co., the Night Owls, Frank Frayne, Austin's Novelty co., Shaffer and Blakely's Specialty co., Tony Denier's Pantomime co., Hughes Novelty Troupe and the Maimelia Specialty co.

Messrs. Williams and Young, who so successfully accomplished the parachute descensions recently at the Coney Island of the West, have been engaged for similar line of work at Toledo 17-20 and at Binghamton, N. Y., 30-21. They will make a final descent at Coney Island 28.

Advance Agent Duff, representing Lizzie Evans, was the first *avant courier* of the season to register in Cincinnati.

With new scenery, a handsome drop-curtain and extensive interior improvements, Havlin's Theatre will be one of the most attractive of Cincinnati's amusement resorts.

Business Manager Will Fennessy returned 11 from Mount Clemens, Mich.

Professor Jean P. Weitzman performed the feat of crossing the Ohio River at Coney Island several times during the past week upon a slack-wire one half inch in diameter and 350 feet high. When it is understood that the distance was 500 feet longer than the largest span ever attempted by the famous Blondin the difficult nature of the feat can be readily understood.

Business Manager Atwood, of Harris' Museum, has been transferred to Louisville.

Manager Fennessy's opening attraction at Heuck's Sept. 11, will be Michael Strogoff, while Miles and Rainforth, of the Grand, will open one week earlier with Themistocles.

Adam Forepaugh's Circus exhibited 8-10 to large attendance. Considerable criticism was heard from hundreds of victims whose reserved coupons, purchased at an increase of twenty-five cents, were found worthless so far as securing seats was concerned. It is probable that a second visit of Forepaugh's grasping monopoly will not be attended with such successful results. A number of the local journals ventilated the fraud after the circus had taken its departure.

Rome under Nero, now being presented under the auspices of the Order of Cincinnatus, is drawing liberally from neighboring States, the average nightly attendance being fully six thousand.

NEW ORLEANS.

Academy of Music (D. Bidwell, manager): Closed. Will open Sept. 18 with Wilson and Rankin's Minstrels.

St. Charles Theatre (D. Bidwell, manager): Closed. Will open Oct. 1. Attraction not yet announced.

Grand Opera House (D. Bidwell, manager): Closed. Will open about Nov. 1. Attraction not decided upon.

Avenue Theatre (R. J. Lowden, manager): Closed. Will open Sept. 18 with Weston Brothers.

Faranta's Theatre (F. W. Faranta, manager): Closed. Will open Sept. 18.

French Opera House (F. Mauge, manager): Closed. Opening date not announced.

Dime Museum (Eugene Robinson, manager): Closed. Will open about Nov. 1.

The above is a somewhat liberal departure from my usual style of beginning a letter; but, as everything else is taking a departure, I thought that I'd give my style a vacation.

The Knights of Labor are at it again. A varied and somewhat lengthy bill was presented by them to a good sized audience, at the Grand Opera House, 12. The performance opened with Handy Andy, with this distribution of parts: Handy Andy, J. M. Gleason; Squire Egan, Will. J. O'Donnell; Squire O'Grady, J. J. Reagan; Mr. Murphy, John F. Markey; Dick Dawson, C. H. Shields; Mr. Furlong, Gus. Chatry; Edward O'Connor, W. T. Halpin; Simon, James F. Murphy; Farrell and McQuade, footpads, members of the Order; Oonah Rooney, Mamie A. Mahan; Mad Nance, Ida M. Grosch; Fanny Dawson, Eva Wright. Then followed several tableaux, illustrative of the order, after which the farce of Whose Who? was acted by the following cast: Simonides Swanhopper, Gus Chatry; Lawrence Lavender, J. K. Loyacano; Bloomfield Brambleton, Will I. O'Donnell; Cicely (his daughter), Mamie A. Mahan:

The *States*, of some time ago, contained a half column interview with Tony Roig, Mr. Bidwell's business manager and right hand man. Among other things Mr. Roig said, in speaking of the lease of the Grand Opera House: "This is Mr. Bidwell's last season with the Grand; I do not think he will take it again. I know of no serious proposition from anybody to take it, and I think there will be considerable difficulty in finding anybody to take the lease upon present terms. In the first place the privileges of La Variete Club are a great drawback, occupying as their reservation does, a great part of the orchestra. The conditions, too, that all entertainments shall be of first-class, and mounted in the style of the best metropolitan theatres of the country, with the club's dictation and supervision in all matters of repairs and changes, make the lease an undesirable one. The theatre never has paid."

If I were to do as the *States* does, I would not give credit for that. The dramatic editor of the *States* seems to have a special weakness for clipping articles for his column, and not saying where they originated. I have seen articles, half a column in length, taken from THE MIRROR, and published without credit. Desist.

The list of Mr. Bidwell's bookings that I sent you week before last was not exactly correct. I hope to give a more correct list later.

R. Edmunds, dramatic editor of the *Lantern*, is now doing special work for the Birmingham *Herald*.

J. K. Emmet will appear here this season for the first time in five years.

In a letter to a friend in this city, John Curry, assistant manager and backer of Sweatnam, Rice and Fagan's Minstrels, mentions the fact that his co. will not be downthere this season. This is to be regretted, as the troupe were certain to do a big business. New Orleans seems to have a weakness for minstrels. There were five troupes here last season, and all did a splendid business. About the same number are booked for this season.

It is now definitely decided that Mr. Bidwell will not play a stock co. here this season. The *Picayune* said this Sunday, but I was a little dubious about its correctness, so I wrote to Mr. Bidwell to see what he had to say. His reply was: "I will not organize a dramatic stock co. for the season of 1887-8." That settles it. Of course everybody is sorry. The blood of New Orleans is on its own head. Last season Mr. Bidwell engaged a co. that would compare with any of those playing at the New York stock theatres. He produced the best of plays and mounted them in splendid style. But all for nothing. The only way for New Orleans to get a stock co. now is to get up a subscription list and guarantee Mr. Bidwell against loss. It is done for French opera: why not for the drama.

The news that R. E. Stevens will not return here this season is received with great regret by his friends here, and he has lots of them. For the last two years Mr. Stevens has had charge of Mr. Bidwell's business relating to the stock co. That last season was not a success was owing to no fault of his. I sincerely hope that his season with the prominent star that he is announced to take out will be a good one.

J. Kittredge, treasurer of the St. Charles, is spending, as are also Mrs. Kittredge and his daughters, a few weeks at Bidwell Villa, Mr. Bidwell's Summer residence at Pass Christian.

Harry Webber and his little band of Spartans (for it is Spartan-like to brave the hot weather as they do) are still at Milneberg, giving an entertainment which is advertised as absolutely free. The co. has been strengthened by the addition of Nettie De Courcey, the Phyllis of the Amateur Opera co.'s recent production of Iolanthe. Miss De Courcey is a charming little bit of femininity. She is on the same style as Fannie Rice, and at times reminds one rather forcibly of that fascinating lady. The performance last week opened with the singing of "Too Who You Know," the craze of the Casino, and "the latest New York topical song," by George Clayton, at least that is what the bills said. Then followed in the order named: "The talented young artiste," Nettie De Courcey, in "gems of vocal melody; Monsieur J. C. Renaud, primo tenor, in selections from Faust, and Reta Halcombe in vocal beauties." But the piece de resistance of the evening was "the rollicking contretemps in three dilemmas," called A Family to Order, in which "the celebrated comedian," Harry Webber, appeared as the Hon. Samuel Roselys. Mr. Webber was assisted in his arduous work by George Clayton, M. L. Heisey, Edward Delaware, James E. Levison, Nettie De Courcey, Eva Webber, Retta Halcombe. It now seems that my information regarding the engagement of Alcie Reine and Emilie Amber for Mauge's French Opera troupe was not straight. These little mistakes will happen.

If the Jim the Penman co that May Brookyn heads comes down here a big week's business can be counted upon. Miss Brookyn played first juvenile roles in the stock co. last season. She was immensely popular—almost as much so as the leading lady.

The Booth-Barrett comb. will be here about Mardi-Gras—at last that is what A. B. Chase told me when he was here.

One of the daily papers here states that Mr. Bidwell has been to New York. I was somewhat surprised to see this, as no mention of his visit was made in THE MIRROR.

Manager Bidwell's decision to have no stock co. this season will fall like a bombshell in the camp of the girls that go to matinees.

The Grand Opera House will have pretty nearly all the big attractions this season. I understand that Mr. Bidwell proposes to play Modjeska, Helen Dauvray, Booth and Barrett, Jefferson and T. W. Keene there.

George Sontag, the first trombone of the St. Charles Theatre orchestra, is leader of the band at West End. The band is composed of the best musicians from the theatre orchestras, and is drawing splendidly.

The Carleton co. will be one of our operatic visitors this season.

The rehearsals of Blow for Blow, to be played by amateurs at Donaldsonville, La., are, I am told, progressing satisfactorily. The ams. are entering into their work with enthusiasm, and as they will have lots of time for preliminary spouting at home, a good performance (for ams.) should be given.

The fact that a full account of Agnes Booth's As You Like It performance appears in THE MIRROR, and that Osmond Tearle and Minnie Conway appeared in it, will probably not leave a copy of this week's MIRROR on the stands of the newsdealers.

The good results that have attended the theatrical ventures of the Knights of Labor will most probably make them keep it up until the opening of the regular season.

Fred. Hardy and Percy Plunkett are still in town.

Gus Eichelberger has, I am told, left the stage. He did not remain on it very long.

A familiar sight on St. Charles street every morning is Tony Roig, sitting in front of the Academy reading the morning paper.

CHICAGO.

Two theatres only remained open last week in the down-town section of the city, and one of these would have made more money by closing up. The reputation of Chicago as a Summer show-town has suffered a little this season, but the lack of interest may be traced to the exceedingly long spell of warm, dry weather, affording splendid opportunity for out-door amusement, and further, to the class of entertainment provided in the theatres, which was not of a sort to draw continuous good houses. The one exception has been the Arabian Nights at the Opera House, now in its eleventh week of prosperity. It has proved the greatest success of any spectacle ever produced here, and last week the business done was equal to the first. It has three more weeks to run, and the last two will be given to the third edition, when several new faces will be seen in the cast, including Lois Fuller, Jennie Hughes, Celia Ellis and a Mr. Conley, said to be a clever burlesque comedian. Frank Wyatt, who has been seen in this country with the Hanlon Brothers, is coming over from England to assume the part of the magician in the New York production. At the conclusion of the engagement here the house closes for one night only, opening the regular season Sept. 5 with Thomas W. Keene.

The Palmer co., at McVicker's, played to fair business last week, appearing in Broken Hearts and One Touch of Nature. This week Elaine will be revived, as it made such a good impression when first produced. It is probable that Fashion, the play that was received so well in New York, will be put on for the last week, and on Monday 29 Mr. and Mrs. W. J. Florence will open the regular season in a round of their popular plays.

The Columbia, re-decorated and brightened up, will open under the management of Dan'l Shelby 21 with Frank Mayo and a strong co. in The Royal Guard, a new version of The Three Guardsmen.

The Grand Opera House is so changed by the arts of the painter and upholsterer that it is to all intents brand-new. It will be lighted by electricity. The regular season begins under the management of Harry L. Hamlin 21 with a new co. in Hoyt's Tin Soldier. Harry Hamlin is popular and is sure to succeed as a manager. He has booked attractions up to next May.

Manager G. W. Reed, of the People's Theatre, has returned from the East, where he booked attractions for forty-six weeks, and put in a few weeks of well-earned rest as the guest of Oliver Byron at Long Branch. The opening occurs next Saturday night, 20, with The Silver King played by a strong co.

The Academy of Music, thoroughly re-fitted, will open for the regular season next Monday, 22, with Louie Lord in Idonia, a new melodrama.

The Casino will offer a light amusement this week in May Adams' Burlesque and Specialty co. It is said to contain many novelties.

The Order of Elks recently presented Manager McVicker with a handsomely engrossed testimonial of thanks for his free tender of his theatre at their entertainment last May.

SAN FRANCISCO.

AUGUST 9.

A theatrical prosperity now pervades the entire city, which, if it lasts any considerable time (and I doubt if it will), may cause three more courageous angels to occupy our abandoned theatres—the Grand, Standard and California.

It is a rare occurrence for all houses here to do well the same week, for where that situation exists two or three successive weeks it may be as many months before this particular kind of history will repeat itself. All the same, I will not be surprised to see any one or all of the idle houses occupied at no distant day.

The Harrigan party is now in its fifth and last week at the Bush, and will go out in a blaze of glory. Counting Wednesday and Saturday matinees to-night's performance will be number thirty-eight, and that it will be seen by a full house is assured.

Cordelia's Aspirations is liked better than The O'Reagans or Investigation, and next to Old Lavender, which latter, by the way, will fill out part of the week, as everyone seems to want it.

The Three Guardsmen—George Osbourne, Frank Mordaunt and Henry Bosworth—along with Edwin Thorne as D'Artagnan, drew an overflow of people to the Alcazar last night. The Alcazar management has fallen into the comfortable habit of choosing as wisely as they do quickly, when the time comes for their patrons to yearn for a change of attraction; but they also choose so frequently that the patrons scarcely ever have a say in the matter, and find themselves simply "going to the Alcazar," no matter what the bill is, and caring less; for whatever it is, it is good. Here is the Guardsmen cast: D'Artagnan, Edwin Thorne; Athos, George Osbourne; Porthos, F. Mordaunt; Aramis, H. Bosworth; King Louis XIII., James M. Brophy; Cardinal Richelieu, E. N. Thayer; George Villiers, Rand Germaine; Count De Rochefort, George Turner; De Treville, F. H. Wyman; Boniface, F. M. Page; Mouchet, P. M. Fuller; Le Tour, George H. Trader; Seadrift, Harry Russell; Jacques, G. T. Henry; Courier, Emile Collins; Captain of Guard, C. Enright; Anne of Austria, Ethel Brandon; Lady De Winter, Annie Adams; Constance, Helen Mason; Manette, Fannie Bowman.

The fortieth performance of She will interest as many people to-night at the Tivoli as were there last night and the night before, and this is the sixth week, with nothing underlined as yet. This will make the longest run of any one cast and production that has occurred at any house here during the past three years.

The Daly co. opens its fourth week with A Night Off, which will run first half, closing the week with Taming the Shrew. Business has fluctuated some, but may equal the season of last year at the Bush Street Theatre.

Dr and Mme. Alex. Hume in their spiritualistic expose; Fred Millis, ventriloquist, and Fields and Hanson in a musical sketch, are new-comers at the Orpheum. The Rosner Hungarian Orchestra is still there, and so is Gustav Walter, the sagacious manager. This gentleman, by the way, has succeeded, against much opposition, in engaging the Hervaise Family of Midgets, now in Europe. Tempting lures had been held out to the dwarfs by novelty hunters heretofore to induce them to make a tour of the United States, but were refused. The Orpheum people must have made advances at a peculiarly auspicious time, or perhaps they put the figures up. There is talk of paying these undersized histrions $300 a week and all expenses, terms which show the confidence felt in their drawing power. There are five of them in all, born in London, and the largest of the quintet can conveniently disappear in an ordinary beaver hat. Besides doing drama, these little fellows have a lot of variety acts. They own dwarf horses to suit their inches, and a miniature elephant that is as full of tricks as a monkey. One of the bipeds walks the rope with the dash and daring of a Blondin. It will be a rare show if one-half credited to the performers be brought out.

Still another of R. Haggard's novels is being dramatized, "Allan Quartermain," by Gilbert B. Dinsmore and James O. Barrows.

Lewis Morrison will probably be associate manager at the California when it opens in October.

Tellula Evans may be seen in the title role of The Bohemian Girl and Laura Clement as the Gypsy Queen after She at the Tivoli.

Edwin Thorne waved the Black Flag for the last time at the Alcazar Sunday night.

Phœbe Davies will play Rosa Leigh and Joseph Grismer Elliott Grey in Rosedale at the Alcazar.

W. A. Brady, the actor and manager, has also dramatized She. His version has no music, but is thought to be quite dramatic.

Louis Morganstern, advance for the Osborne and Stockwell co., leaves next Friday for Victoria, where the tour opens 22.

Harrigan's voice succumbed to our gloriously foggy weather and he did not appear Friday night.

At the Alcazar, 15, the Grismers reappear in Rosedale.

It is said the Tivoli management is considering a proposition to bring out King Solomon's Mines.

A number of professionals, including Lewis Morrison, Joseph Grismer, Phœbe Davies, Jeffreys Lewis, Amelia Vernon, Helen Dingeon, Messrs. Le Clair and Russell and several others, propose to give a benefit to Mrs. Charles Schutz at the California Theatre on Friday evening next.

William J. Scanlan, Frank Mayo, and Charlie Reed as Old Sport in Rag Baby come next at the Bush.

In connection with a rumor that the California Theatre will hereafter become a dime amusement resort, Mr. Barnes in the *Call* says: "The tendency of the times in San Francisco, so far as amusements are concerned, is to lower prices of admission, and the majority of the theatre-going population consider quantity more than quality the object to be attained. While, of course, there will always be one first-class house in which to play such exceptional talent as may offer itself, strong enough, also, to name and command an exceptional price, the fiat has gone forth that to see average players the scot must be 'margined down,' as wheat men say. The success of the Tivoli, the Wigwam, the Orpheum and Morosco's has brought this conviction home to the hearts of managers and actors who were still lingering in the faith of the old California dispensation and sent the latter to places where salaries are certain, if small, instead of waiting for those nominally large, but which never materialized. It is for this reason, further, that we are disposed to give credence to the report—a mere whisper as yet—that Manager Al. Hayman and Lewis Morrison have struck hands on a compact to utilize the California on a basis of the nimble dime instead of the slow quarter, making 'Old Drury' a permanent low-price of amusement."

E. F. Thorne plays the interior with The Black Flag, Mrs. Sam Harrison playing Naomi.

The Red Fox will be produced by James M. Ward at the California, 14.

Harry Davenport rejoins Osbourne and Stockwell's co.

Helen Mason received a beautiful basket of flowers last week from Maude Granger.

It is said that Emily Soldene's Burlesque co. may appear in San Francisco during the season.

George Osbourne has purchased the new play, Lady Linne, which Jeffreys Lewis secured lately in the East. It will be brought out at the Alcazar shortly, with Miss Lewis in the leading character.

Mr. Vernon is quietly working up an interest in the forthcoming Robinson Circus season. He will make it noisy by and bye. Wait till the pictures come out.

Will Bray was given a benefit Thursday night at Odd Fellows' Hall. He goes East with a heart as light as his purse is heavy.

The beautiful Furst music of She was written in eight days.

Wilson Barrett visits 'Frisco in the Winter.

Edwin Thorne closes his engagement at the Alcazar next Sunday.

W. J. Scanlan at the Bush 29.

When Lewis Morrison presents Faust at the Alcazar 29, Gus Levick will play the title role, which Henry Miller took at the Baldwin production.

Louis Harrison's co. closed its season in Santa Cruz Saturday night.

Our sister city across the bay was without a dramatic attraction of any kind last week.

The California Amusement Bureau is a new enterprise.

Samuel Keene's departure for the North leaves vacant the position of business manager to Joseph A. Grismer.

The singing of Lizzie St. Quintes in Taming the Shrew seems to please, judging from the encores she nightly receives.

Alfred Bouvier and family are rusticating at Glenwood, near Santa Cruz.

S. F. *Mirth and Drama* says: "The New York MIRROR is doing good work in exposing the play-thieves throughout the country, and mentions Morosco's Amphitheatre in this city in this connection. It is said that a party named Belmore, who was prompter for Maguire for several years, is doing a thriving trade in furnishing copies of stolen plays."

There is still another She dramatization. It is by P. H. Clifton, and will be seen shortly, for ten cents, at Morosco's.

CLEVELAND.

Friday and Saturday, 12-13, John Banim's tragedy, Damon and Pythias, was presented at the Opera House by a cast made up mostly of amateurs. The entertainments were for the benefit of the Huron Street Hospital and were directed by James B. Curran, the retired actor and dramatic instructor. Louis H. Haywood, a professional, read the lines of Pythias with intelligence, and George A. D. Johnson, one of Mr. Curran's pupils, made the hit of the evening as Damon. Mr. Johnson seems to possess fitness for a stage career if he will begin at the bottom rung and climb. The performances netted a large sum for the hospital.

The season at the Euclid Avenue Opera House begins Sept. 22, Manager Hartz having engaged the Carleton Opera co. for that date in Erminie, Nanon and other light productions. During the Summer the interior of the theatre has been freshened. Hartz's list of attractions embraces the pick.

At the People's Theatre Mrs. B. C. Hart appeared last week in a drama called Lost and Won. Only fair business. House closed week of 15.

The Cleveland Theatre (H. R. Jacobs') opened 15 with Walter S. Sanford in Under the Lash as the attraction. The theatre was lit up Saturday night for the inspection of the newspaper people, and presented a very handsome appearance. Mr. Jacobs' interests will be well cared for by Frank Beresford, the local manager. Mr. Beresford has already made many friends in the city, though he came here a few weeks ago a stranger. C. H. Hepshaw is treasurer, F. H. St. Clair, assistant treasurer, Tom Scanlon, advertising agent; Prof. E. A. Kieckhoefer, leader of orchestra. The attaches of the house will be uniformed. Ladies toilet parlor and a smoking divan will be features of the house.

On 22, Hettie Bernard Chace, in Rags, will be the attraction at the Cleveland Theatre. J. H. Bernard, in advance of the star, got here 13.

At Drew's Dime Museum, week of 15, John Snyder, the man who walks night and day; Maly, the needle-eater, and Walter Stewart, the limbless wonder, are new. Fat Winnie Johnson, the leviathan negress, remains. Crowds have been to see her.

Next Friday evening, the operetta of Cinderella will be produced at Haltnorth's Garden by some forty children and the Germania Orchestra. The production will be under J. B. Curran's direction, and for the benefit of the Jewish Orphan Asylum Building Fund.

Joe Haworth is getting ready for his starring tour and has so far recovered from his recent severe illness that he can devote much time to study. He opens in Philadelphia Sept. 12 as Elliott Gray in Rosedale.

Uncle John Ellsler will personally direct the forthcoming road production of Aladdin to be managed by Klaw and Erlanger. Uncle John will go on tour with the piece for a week or two, then returning to this city.

Cleveland's leading men are coming to the front. Joe Howorth has blossomed into a star, and now Ben. R. Graham will play leads for Clara Morris.

Jessie Hatcher, of this city, who began an operatic career two seasons ago, has been engaged for Mitchell's Our Goblins co., which opens at the People's Theatre, St. Louis, in a week or two.

Kittie Rhoades, formerly of this city, and a graduate of Curran's Dramatic School, sends copies of the Auburn (N. Y.) *Dispatch* to friends here. Kittie, who is now a bucolic star, has been interviewed to the extent of a column about her clothes, her talents and her $6,000 farm near Auburn, and is presumably happy. Kittie made her debut at the old Academy of Music in this city, and committed the part of Lucy Fairweather in The Streets of New York in eight hours and played it to the satisfaction of everybody.

Manager Hartz yesterday booked Booth and Barrett and the two Boston Ideal Opera cos. at the Opera House.

For about two months past a fat little fellow with a Semitic cast of countenance has haunted the newspaper offices of the city. He called himself Signor Leonardo Rappaport, and claimed to have been a leading tenor in Colonel Mapleson's Italian Opera co., and his wife, Mme. Isadore Rappaport, a prima donna soprano in the same organization. The pair managed to interest some of our leading musical people, and advertised a concert at Haltnorth's Garden, which was postponed from time to time. Last Friday the Signor "jumped the town," leaving the Madame and their eight-year-old daughter penniless, as well as a $40 board-bill and a lot of other debts. Rappaport left a note saying that he had gone to Chicago and would send for his family.

JERSEY CITY AND HOBOKEN.

At Jersey City things theatrical plod along about as usual. The work at the Academy is progressing rapidly, and the galleries, boxes and stage are now showing fair and rounded proportions.

At Chapman's Pavillion Theatre a fair class of performances are evidently satisfactorily patronized. Last week Ed. Chrissie did a medium business in Detected.

Irwin's Circus, at ten and twenty cents, opened for a week 13 to good business. It is an excellent show for the price.

The Hill resorts continued open again last Sunday; but the entertainments were confined to sacred concerts—vocal and instrumental—the righteous police authorities not allowing "sacred" acrobatic or variety performances.

HOBOKEN.

At Cronheim's Germania, Grau's co. put on Olivette 11, for rest of week. The performance was very crude and palpably showed lack of proper rehearsal. Miss Alrich the Olivette was ill and cut many of her songs. The opera was well dressed and staged. Harry Nelson deserves particular mention for his singing. This week a clever variety co. including the Big Four—Smith, Waldron, Haley and Martin—George Murphy, Kittie Wells, Frank La Rose, the Murrays, Press Eldridge, Alex. Davis and many others gave a first class entertainment. The house opening night was good and appreciative. Next week the Austins' Novelty co.

Manager Grau informs me that the co. playing here last week was not his regular co. The latter opening in Brooklyn 20.

The Rentz-Santley comb. under management of Ben Leavitt will open in the Germania 29.

H. R. Jacobs takes formal possession of Wareing's Theatre 16, and will proceed at once to make several needed improvements.

W. M. Babbett, general agent of Pat Rooney's co., says he expects to have a good season. The co. will open in Saratoga, N. Y., 22.

Harry Pew, a clever young man, goes this season with J. B. Polk in Mixed Pickles. He is very enthusiastic.

A new club was formed here last week called the Cronheim Amusement Association. It is composed of newspaper men and professionals, and its inclinations will be social and literary. Manager Cronheim donated the use of a fine meeting-room, and a generous sum of money as a nucleus to a fund. THE MIRROR and other prominent papers will always be on file for the use of members and visitors. The Association bids fair to be a success, as it is composed of gentlemen of intelligence who are taking a great interest in it. It is probable that it may shortly receive a benefit from Mr. Cronheim.

BROOKLYN.

Signs of awakening are to be seen at all the theatres. The Park will be the first to open its doors, which it will do 29, with the T. P. W. Minstrels. During the Summer about $4,800, as stated, has been expended in alterations and improvements at this house. An entire new roof, furnished with an improved ventilating apparatus, has been constructed over the auditorium, and a new ventilator, 15x22 feet, placed on the stage. Four new exits to Adams street have been made. The entire house has been re-painted, and the proscenium and boxes re-frescoed.

The Grand Opera House will probably open Sept. 5, although 12 was the date originally fixed upon. The improvements made during the vacation consist of the introduction of a new system of ventilation, the cutting of a new exit, and the construction of a new box-office. A number of very strong attractions have been booked, and of course a prosperous season is anticipated.

No changes of importance have been made at the Brooklyn. It is not yet known who will take J. W. Hamilton's place as Mr. Miner's local manager. The house will open Sept. 5 with The Dominie's Daughter.

The Criterion will open Sept. 5 under F. F. Proctor's management. The house is now being thoroughly renovated.

PITTSBURG.

The legitimate places of amusement throughout the city are at present all closed. The Bijou and the Grand Opera House will be through with repairs in time to make an early September opening. The Academy will be regularly opened 22 and Harris' will follow suit 29.

The following stars and combs. have already been booked for the coming season at our two principal houses: Grand Opera House—John S. Clarke, Fred. Warde, Rhea, W. A. Mestayer, Snowflake comb., Held by the Enemy, Booth-Barrett comb., Dion Boucicault, Helen Dauvray, Evans and Hoey, A Brave Woman comb., Carleton Opera co., Robson and Crane, Lotta, Annie Pixley, Boston Ideal Opera co., Mrs. Langtry, Natural Gas co., H. E. Dixey, Nat Goodwin, The Highest Bidder, Joseph Murphy, Thomas W. Keene and Mr. and Mrs. W. J. Florence.

Bijou: McCaull Opera co., American Opera co., Salsbury's Troubadours, J. K. Emmet, Maggie Mitchell, John Ellsler's Aladdin, Clara Morris, Fantasma, Voyage en Suisse, Lizzie Evans, Robert L. Downing, Shadows of a Great City, White Slave, Jennie Yeamans, Mrs. Brown Potter, Erminie, Fred. Bryton, Evangeline, Emma Abbott Opera co., The Still Alarm, and one or two Minstrel cos.

The Academy will open 22 with a strong variety comb. The Casino Museum reopens the same evening.

Walter Osmond will be seen with Robert L. Downing.

Ed. W. Starr, Mr. Harris' local manager, is at present in New York.

Manager Williams is busily engaged in making preparations for his next Monday evening opening.

It is probable that A. J. Sheddon, late of the Opera House, will occupy the position of Treasurer at the Bijou.

Estelle Purcelle will be seen at the Thalia (German) Theatre 25, in a tragic role.

Charles W. Seanor, manager of the Scorer-Willard Comedy co., has engaged the following people for the coming season: Fitz and Webster, Joe Brock and James Murphy, late of the Shamrock Four; Kate Romaine, last season with Newton Beers and Gertie Wood, last season with Nat Goodwin. John Harding will lead the orchestra.

ALABAMA.

BIRMINGHAM.

The improvements at O'Brien's Opera House are nearing completion. The house has been thoroughly overhauled and put in first class shape. The new hotel adjoining will be thrown open Sept. 1.

The Casino will open sometime in September, under the management of J. M. Caldwell.

Manager F. P. O'Brien has left for New York and Asbury Park.

Ben S. Theiss assistant manager at O'Brien's, returned last week from Asbury Park, where he has been spending the Summer.

ARKANSAS.

FORT SMITH.

Messrs. Tucke and Miles have leased the old Academy of Music for a short season to use as a museum with theatrical performances, having secured a co. of Kansas City artists. Admission ten cents. Opened 8 in My Boarding House.

The Grand Opera House is rapidly approaching completion, and will be one of the handsomest buildings in the city. In interior arrangement it follows closely the design of the Grand of St. Louis. Manager Park is negotiating with several prominent attractions, the following being his complete book to date: Margaret Mather, Joseph Jefferson, Joseph Murphy, James O'Neill, Fred. Warde, Patti Rosa, James and Wainwright, Evangeline, Hallen and Hart, Shadows of a Great City, Mrs. D. P. Bowers, Salsbury's Troubadours, Bensberg Opera co., Clio, Mayo's Davy Crockett, Emma Abbott, Cora Van Tassell, A Cold Day, Barry and Fay, Grismer-Davies co., Jennie Yeamans, Katie Putnam, Michael Strogoff, Mills, Henshaw and Ten Broeck, John F. Ward, McIntyre and Heath, A Boy Hero, Lizzie Evans. A superfine list.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Bartholomew's Equine Paradox has just closed a most successful engagement of three nights and two matinees, opening 4. The horses are simply wonderful in their evolutions and the entire show gave the best of satisfaction. Owing to the success of the engagement in Los Angeles, only five performances were given here instead of nine, as originally intended. Your correspondent had the pleasure of making the acquaintance of Jay Rial, who is managing this show. Mr. Rial expresses himself as having great confidence in our "boom," and while here invested in twenty-five acres of fine fruit land with the intention of making our city his home.

SAN DIEGO.

Leach's Opera House (J. G. Stuttz, lessee and manager): Since the house has come under the management of Mr. Stuttz, extensive improvements have been made, and the seating capacity largely increased by the addition of a gallery, where the "gods" are wont to disport themselves in the accepted metropolitan fashion. Mr. Stuttz is running the house in the interest of his stock co., and is playing to good business. The co. is to be strengthened by the addition of several well known actors.

Louis' Opera House (H. C. Gordon, manager): Jaguarine and Fred. Engelhardt assisted the Athletic Union, of San Diego, in giving the inaugural entertainment in a pleasing programme arranged to fit the occasion 3. The exercises were mostly of an athletic nature, relieved by occasional musical numbers, and on the whole was very satisfactory. The Union derived a

MAINE.

PORTLAND.

At Greenwood Gardens, Arthur Wilkinson tackled a big job when he determined to do Buccilissi's Black Cloaks, and yet he succeeded in doing the opera in a creditable manner. In fact the production as a whole was remarkably good, barring one or two features. Marie Bell, on whose fair shoulders fell the bulk of the work, acquitted herself admirably, and made Giroia one of the most finished and artistic personations ever seen on this stage. Alexander Bell was an excellent Dan Liss, and his musical numbers were thoroughly rendered. Arthur Wilkinson had an unimportant part in Don Philip, and yet his efforts were as clever as in anything else he has been cast in. Mr. Slattery was a jolly Dromeo, both in make-up and acting. George Holmes was a good Nicholas, while Miss Joynes, as the Queen, and Emma Mulle, as the Page, were both fine, the latter particularly, in form as well as features. The choruses were strong and the costuming especially beautiful.

Pavilion: If there is a man who deserves success his name is Norman, and he had a finger in last week's pie. His liberal management has given us the Sheridan song-and-dance team and another week of Vanola, the king of equilibrists, whose balancing is something wonderful. Professor Seeman and his charming wife, in Electra, have added no small part to the week's success, and Professor Boos and his competent orchestra have delighted a succession of large audiences. Business booms, strong attractions are on the list, and I hope the strong box will be full to overflowing anon.

Wilkinson's co. are on the final rehearsals of Apollyon; or, The Friars of Whitehead, a new opera by George Walter Goold, of this city, a well-known organist and composer of some note. The work will be produced this week.

Alice Warren, of last season's co., made a brief visit to the Island 7.

Alex. Bell and his charming wife and her pretty sisters are receiving many attentions socially.

Manager Norman is righteously indignant over the rumor that coupons for his house are received at the Gardens. He should investigate.

George Duke is the cleverest man on the island, and his reminiscences are as limitless as they are laughable.

Professor Seeman is a devoted yachtsman.

Percy Cooper has returned to our hospitable shores.

Knowlton's ladies' days are strong attractions.

Wilkinson's cottage fence looks like a second-hand clothing shop, after bathing hours.

Miss Brown has had a good rest this week.

Goold's new opera is overflowing with local gags.

Charlie Bigelow was presented with a box of cigars on the last evening of his engagement, and left us enveloped in smoke.

That clever manager, Ira Stockbridge, took in Black Cloaks Wednesday. He expects a large season with his course of entertainments. He opens with the new Ideals under Foster's management.

There is certainly one good-looking face in Wilkinson's chorus.

Virginia will shortly be revived.

Manager Knowlton can afford to have a decent corps of ushers in place of the nondescript collection on present duty.

The dance at the Rink 12 was monopolized by the Union House guests, who were out in force.

AUGUSTA.

Granite Hall (J. S. Hendle, manager): Sol Smith Russell's co in Edgewood Folks 10, gave a delightful performance. The audience was not as large as it should have been, owing partly to the hot weather and the fact that Mr. Russell played here before quite recently. Floy Crowell's co. opened in Velvet and Rags 13, and was greeted by a fine audience, the advance sale being very flattering. The repertoire for the week will be put on in good shape, new and elegant scenery having been painted for the same by Bosman and Landis, of Chicago. The co. has been under careful rehearsal for the last two weeks. The local press give very cordial and flattering notices of Miss Crowell, which cannot help but have good effect.

I met Messrs. Fred. Wildman and Sam Erwin Regan of the Russell co. and both had a kind word and remembrance for THE MIRROR. Mr. Wildman is a Maine native, having been born in Bangor, and is well spoken of in the East. Mr. Ryan played an engagement in this city in 1864 in the old Waverly Hall, then under the management of Myers and Boniface. The genial Sam looks as young as ever and has a pleasant smile and greeting for all his numerous friends.

Charles Atkinson will bring his Aphrodite here early in September.

BIDDEFORD.

The Hilton and Guy Family's Pavilion co. closed a three nights' engagement 13. Extraordinary patronage. The co. is everything that it is represented to be, and everybody was highly pleased.

MASSACHUSETTS.

SPRINGFIELD.

The Musee: A variety bill week of 8 drew fair-sized audiences. The little Collins Sisters, vocalists and dancers, and the Healys, sketch artists, contributed the most pleasing features. This week a temporary minstrel co. (called for lack of a better name The New Orleans) will disport themselves. Wilson Day's Theatre co. 22, week; Richard Hume's Comedy co. 29, week.

Charles H. Clark, assisted by local talent, gave U. T. C. at Furn Hall, 9, quite successfully. Lizzie Whitehall received several encores for her specialty, "The Wonderful Baby." The only hitch was caused by the large dog, supposed to represent the bloodhound, which Charlie borrowed from an adjacent market. His doyship, after crossing the Ohio half way, settled himself on a cake of ice, from which position he was dislodged only by the muscle of the property man. Clark, encouraged by his success, repeated the performance 13, and tells me he will soon do The French Spy and Lone Pine.

The Musee changed hands last week, Proprietor Mowry selling the entire concern for about $5,000 to William H. Arnold, who has managed the house since it was started. "Billy" is a worker, and will, no doubt, greatly improve the place.

Local amateurs have engaged the house for Sept. 12 and week; Louise Pomeroy appears Sept. 19 and week, and Duncan Clark's comb. is underlined in the near future.

The first (September) number of the *New England Elk* is to have a full-page likeness of Henry Denver, exalted Ruler of the local lodge.

J. M. McNamara, one of the most pleasant agents on the road, was here last week, doing as good advance work for T. P. and W., as he did last season for Haverly.

Fred. E. Stoddard, who will be remembered as the Richard Ashcroft of Benj. Maginley's May Blossom co., and with whom I recollect clerking several years ago, is visiting at his old home in Chicopee. Early engagements at Gilmore's Opera House are Pat Rooney 24; James O'Neill, Sept. 7; Kindergarten 8; Sweatnam, Rice and Fagan's Minstrels 13; Maude Banks 16; Jim, the Penman No. 2 co., 17; A Night Off 20.

Was much pleased to hear of Oscar Eagle's re engagement as leading support to Helene Adell.

TAUNTON.

Miller, Stowe and Freeman's Circus showed to large crowds 8-9. The riding of James Robinson and James W. Stowe was very fine. The menagerie is rather meagre.

Music Hall is now ready for business, and looks bright and cheerful in its new dress. There have been several new sets of scenery added. These were painted by Griffith Morgan, of New York, and some of them are gems.

James Bell, of this city, joined the Miller-Stowe party at South Framingham 10.

Emma Lyndon is at her home here.

The prospects for a successful season were never better than at present. All our large machine shops and cotton mills are running on full time and the operatives receiving their pay weekly. The following are a few of the attractions booked: Gorman Brothers' Minstrels, Sept. 2; Roland Reed, Balabrega, Night Off co., Helene Adell, Fred. Bryton, Pat Rooney, Chanfrau, the Dalys, Floy Crowell, Jim the Penman, Ivy Leaf, Bennett and Moulton's Opera co., Ada Gray, McNish, Johnson and Slavin's Minstrels, Hyde and Behman's Specialty co., Tony Denier's co., Maggie Mitchell and Alone in London.

The benefit concert tendered Annie Irish and Fred. Hall, 10, netted a good round sum.

WORCESTER

Theatre (Charles Wilkinson, manager): The T. P. W. Minstrels have the first date at the house, as has been the custom for some seasons. They appear 18. Rice, Fagan and Sweatnam's Minstrels have the date of 27. The month of September is well booked.

Manager Wilkinson and his wife, by special invitation, attended the Pastoral Play at Manchester-by-the-Sea. They are loud in their praise of the success of the affair, and enjoyed every minute of its existence. To see Stuart Robson as Touchstone one would hardly think that he would rush into print to defend the stage from the attacks made by ministers of the Gospel from the pulpit, and yet that has come to pass. We have in this city a reverend gentleman, a Mr. Lansing, who would seem, from his sermons, to be desirous of obtaining a reputation by attacking and denouncing the stage and players semi-occasionally. He was taken to task, after his last attack, by Mr. Robson, in a letter written to one of our local papers. Mr. Robson says, among other things: "The Rev. Mr. Lansing, in his desire to prove the impurity of the press and theatre—two powers that have done more for the advancement of all that is good in civilization than Christianity itself—says that 'immorality and degradation fits every theatre in America.' If this assertion is true, will Mr. Lansing please tell us why there is a larger percentage of crime in the Church than in the Theatre? Can it be that in the arsenal of the Church, which once bristled with magazines of destruction, there remains but one weapon—slander? It would seem so." Again, Mr. Robson says: "There is scarcely a prison in this country or Europe that does not contain members of the cloth. Some are imprisoned for theft, many for murder, but the principal occupation of these reverend rascals seems to be the destruction of homes and the betrayal of innocence." Again I quote: "Statistics prove that in five years preceding 1883 the number of clerical criminals in the United States and Canada reached nearly 500. How does the wicked actors' record stand with this showing?" Mr. Robson closes his bright letter by saying: "The pulpit has been thundering against the stage for centuries, and yet it lives. The preacher Calvin denounced it as a 'covenant with hell;' the player Shakespeare immortalised it as the 'beloved of Heaven.' The bigoted wickedness of the preacher has caused the world much suffering. The beautiful character and inspired works of the players have left an influence for good which will endure to the end of time."

I don't know whether the replies to the pulpit denouncers of the stage and players have any effect whatever upon them, and yet it does seem good to occasionally see them answered in the terse and manly manner adopted by Mr. Robson.

MICHIGAN.

DETROIT.

The only entertainment the past week was on Tuesday evening when Nobody's Child was presented at White's Grand before a good house. The play was well received and gave general satisfaction.

The regular season will open at White's Theatre on Monday 29 when Minnie Maddern will present In Spite of All. The co. comes direct from New York after careful rehearsals.

The New Detroit Opera House opens Sept. 3 with the Carleton Opera co. It has no yet been made known what operas will be given.

The New Whitney Opera House will be finished in the early part of October.

Kate Maddock who has been spending the Summer in Detroit leaves 20 for New York, where she rejoins the Emma Abbott co.

ADRIAN.

Opera House: Charles Humphrey, manager): The Sissons in Little Nuggets opened an amusement season 12. Our old manager, C. M Croswell, has resigned his position. Charles Humphreys succeeds him. Mr. Humphreys, by the way, was Mr. Croswell's predecessor. Mr. Croswell's management was an era in dramatic doings, and his progressive ideas should have met with more substantial recognition. He gave us some of the finest attractions, and it is a matter of regret that his pecuniary reward was not commensurate with his efforts.

Joseph Whiting has returned from Europe, and is resting at his pleasant home preparatory to his coming season in the titular role, Jim, the Penman.

JACKSON.

Assembly Opera House: This house opened season 8, under the management of Frank Burroughs, with the McCabe, Kerr and Bryant Specialty co. Fair business nightly.

The Hibbard Opera House has been re-leased by C. S. Whitney, of Detroit, and will open season about Sept. 1.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Will open the season 22, with Agnes Robertson and the My Geraldine co. for three nights. Haverly's Minstrels 25-7.

West Side Opera House (Scott Gunn, manager): Nellie Renaldo, Daisy Lovering, Scott Gunn, Harold Ruthledge, George Allen, principals. A fair little co. and give neat performances of light plays. Daisy Lovering, a bright, prepossessing little actress, though quite young, displays good dramatic ability. She gives good promise of a future.

Kittie Rose, vocalist, continues to draw a large and better class attendance at the Bodega Concerts, proving a good card.

The Pioneer Press Co. gave to their employes their fourth annual excursion—a trip to Lake Minnetonka—6. The gay crowd filled nine coaches and spent the day in a very enjoyable manner at the Lake Park Hotel grounds, indulging in games, races and dancing; also an excursion upon the lake in the fine steamer *St. Louis*. The largest attendance and most enjoyable excursion they have ever had. A vote of thanks was tendered the P. P. Co.

For a long time there has been much talk about building a new opera house in St. Paul. So far it has been all talk. As yet there is no such building in course of erection—at least to my knowledge.

Sackett and Wiggins' Dime Museum has good attractions and continues to do a good business.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Opened for one night, 4, to admit Haverly's Minstrels, who gave a first-class performance to large audience Under the efficient management of W. S. Cleveland the Haverly's will do well this season.

R. S. Douglas, lessee and manager of Tootle's, is now in New York booking attractions, and incidentally, we have no doubt, is having a good time with jaunts to the seashore. During his absence Tootle's is receiving a thorough overhauling, and a large lot of elegant new scenery has been painted. A good season may be counted on.

KANSAS CITY.

Robert Macaire has drawn good houses throughout the week at Music Hall Summer Hall. The season will close at the end of next week. Ruddygore is in rehearsal. Robert Macaire has scored a hit, and no doubt would prove a drawing card for weeks to come. Ruddygore promises to be a fitting finale to a brilliant and successful season, both from an artistic and financial point of view.

Lillian Forrest (Chid Moore) was tendered a complimentary banquet 13 by her hosts of friends. She appeared in Ticket-of-Leave Man as Sam Willoughby.

On Thursday evening, 18, George Broderick and his wife (Emma Baker) will be given a benefit, as will also Mabel Haas on Saturday evenings.

The trouble between the Warder Grand Opera management and the bricklayers has been settled, and work is going steadily on.

An immense new nine-story building, to be called the Arcade, will be erected near the Board of Trade building. It is being built by John W. Ryckman, manager of the Exposition. He will be associated in its management by Hugh Coyle. The building will contain a theatre. It will be used mostly for clubs and lodges

BOONEVILLE.

Thespian Opera House (C. E. Gross, manager): Kate Baker's Ladies' Silver Cornet Band and Dramatic co. appeared Monday night, 8, before a large audience in their drama entitled Reward of Crime. At the end of second act it was impossible for them to proceed, as the large audience hissed persistently and threatened to open a bombardment of eggs. Worst dramatic co. that ever travelled.

MONTANA.

BUTTE.

Grand Opera House (John H. Maguire, manager): Dan Sully appeared in Daddy Nolan. House crowded and everybody satisfied, including the management. Only the dog failed to get a piece of the pie. The feature of the season was the testimonial benefit tendered Manager Maguire by our citizens. The house, with a seating capacity of nearly 1,000, was packed. The Marble Heart was creditably rendered by the Maguire co., with Mr. Maguire in the title role. Satin programmes were supplied by one of our leading houses and floral tributes were rare only in their beauty. Most noticeable of these was the 'Ladder of Fame,' wrought in roses and camelias and surmounted by a white dove, about whose neck was attached the card of the donors. It was the occasion of Mr. Maguire's first stage appearance in years, and a certain constraint that was to be expected, marked the early lines of the prologue. But this soon passed off, and in the play he did credit to himself, as of old. The compliment proved to be as substantial as it was merited.

NEBRASKA.

OMAHA.

Oper House (Thomas F. Boyd, manager): Haverly's Minstrels to packed houses 5-6 and matinee. A score of new jokes enlivened the programme, and general satisfaction was the result. I thought the vocalists were hardly up to the standard. Held By the Enemy opens the Fall season 22-4

Casino: Zanzig is perplexing hundreds by his amusing legerdemain. The success of this Summer garden is absolutely assured.

Audress' Carnival of Novelties have pitched tents for a week, and present an agreeable variety of entertainment to many patrons.

LINCOLN.

Opera House (Robert McReynolds, manager): Haverly's Minstrels 9. They were welcomed by a crowded house; S. R. O. banner displayed. Some of the very best attractions are being booked for this house. Coup's Equescurriculum 22-3. John Thompson in Around the World Sept. 3. McIntyre and Heath's Minstrels 10.

People's Theatre (Warner and Brown, managers): This theatre promises to sustain the reputation it gained last season as a popular resort. It has been renovated and refitted with new scenery. Opened 13 with Hyer's Colored Comedy co. Delornie-Neal Dramatic co. 22, week.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Haverly's Minstrels opened the season to an overflowing house in spite of the extreme hot weather, and gave splendid satisfaction

NEW JERSEY.

ASBURY PARK.

Lizzie Evans appeared in Our Angel, at the Grand Opera House 12, before the largest audience ever gathered in that edifice, many being turned away. Miss Evans made a pronounced hit, being called after every act. She is fortunate in having such a strong play. Our Angel has a consistent plot, well-drawn characters, and is bright and interesting. It is above the usual run of soubrette dramas, and gives the little star chances for good acting of which she amply avails herself. The co. is a strong one, W. C. Donaldson, Fred L. Kent, Paul Scott and Steve Corey deserving special notice. Miss Evans played Fogg's Ferry 16 and presents Our Angel in Niagara Falls, 18. Season formally opens at Havlin's Theatre, Cincinnati, 20.

NEW YORK.

ROCHESTER.

Things theatricals are beginning to assume a lively aspect. The several houses have been thoroughly overhauled and put into first class order. The dead walls are covered with bright announcements of the coming attractions. Margaret Mather is booked for the opening week at the Academy of Music 29. Romeo and Juliet, The Honeymoon, London Assurance and Macbeth will be presented during this engagement. The prices are raised, and we guarantee Rochester's favorite actress crowded houses during her visit.

At the Grand Opera House Sol Smith Russell will appear in Edgewood Folks 19-20.

The Casino is preparing to open with its usual vaudeville entertainment.

Barnum's Circus will attract our rural friends 20.

The T. F. W. Minstrels filled the Grand 9.

Frank W. Martineau, late treasurer of the Academy, will assume the reins of management of the Corinne Merrimakers this season.

F. R. Peirce will succeed John J. Lennen as resident manager of the Grand.

BUFFALO.

The opening attraction of the season at the Academy of Music was Frank Mayo, who began his engagement 13 in The Royal Guard to a fine house. Nordeck will be substituted later in the week.

New houses of amusement will be plentiful this season. The Music Hall, which has been rebuilt on its former site, is expected to be opened early in October. It will be very suitable for large opera cos. and spectacles. Its stage is one of the largest in the country.

The Grand Opera House on Washington street, a new theatre is promised to be opened the latter part of September. Colonel Snelbaker will have charge of this theatre, and first-class attractions are to be booked. Lilian Olcott's Theodora is to christen the building.

Still another theatre is to be erected on Pearl street.

Bunnell and Bates, of the burned St. James Hall management, have had a liberal rental offer from the owner, but it has not yet been accepted.

A cheap-price theatre called the Grand Central will next Monday begin its season with Sam'l of Posen. It is expected to fill the void left by the Museum fire.

The Court Street Theatre likewise begins its season 22. It will be an attractive house after its freshening up of the last few weeks.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Cora Van Tassell comes 17 in Hidden Hand, and if profuse and elaborate billing insures success, the house will be packed. Hicks' Minstrels 20

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Skipped by the Light of the Moon opened its regular season here Saturday night 13, to a fair house. For an opening night, the piece was well played. William Blaisdell, Jr., as Felix Crackle; Frank M. Kendrick as Obediah Dingle and Ada Melrose as Sarah made a fine trio of entertainers. Lizzie Evans in her new play, Our Angel, comes 18; Sol Smith Russell 22.

AUBURN.

Opera House (A. Shimer, proprietor): The T. P. W. Minstrels opened our season 10. The house was crowded.

BATAVIA.

The dates for the Genessee County Fair have been changed, and the exhibition this year will be held Oct. 4-6. The change was made because Barnum's Circus comes Sept. 21, which would be, according to the old dates, the second day of the fair.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): The T. P. W. Minstrels appeared to a crowded house 12; very fine. Thomas W. Keene 29.

ITHACA.

Barnum's Circus to the usual big crowd, 13.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Nettie Stowe co. played 9, and Duncan Clarke's Burlesque co. 10. Good business. Two miserable entertainments.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell and co. closed a very successful Summer engagement 9, and left town with best wishes of the theatre-going public. Wilson and Rankin's Minstrels opened our regular season 12 to a packed house, and were enthusiastically received.

Arena: Barnum was here 10, and did his usual tremendous business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Wilson and Rankin's Minstrels appeared to a full house (two-thirds ladies) 11. The troupe is composed of excellent people all elegantly costumed. Among the new innovations introduced in part first was the overture from Erminie, which occurred about the middle of the second edition. This is decidedly new, and livens up a part of the performance that usually drags. The finale of first-part was Frank Dumont's Balloon View which created some sensation at Carncross' (Phila.) several seasons ago, and can be worked into a very clever act. Among the olio were Schoolcraft and Coes, Griffin and Ardel, Leopold and Bunnell, and George Wilson. The Adonis clog, by eight dancers, led by J. Marcus Doyle, and all dressed *a la* Dixey, was the hit of the evening. The afterpiece was a funny burlesque on the Wild West shows. Tony Pastor 18.

I am glad George Wilson has a good show this season; for if any deserves success it is George. He is a hard, faithful worker.

Our Elk Lodge gave a social to the minstrel party 10, and a most enjoyable time was had.

Cora Van Tassell in the Hidden Hand 18 at Madison Avenue Theatre.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Criterion Opera co. intended to remain during the entire week, but having made "other arrangements" left 10 for East Saginaw, Mich., to linger during the remainder of the week. The members of the co. took a benefit 9, when Manager Larry H. Reist not only donated the use of the house, but stood the entire expense of the performance, while the attaches were equally liberal with their services. Iolanthe was given. The audience was not exactly large; still, the number of tickets disposed of made the benefit quite remunerative.

Memorial Hall: It is with regret I mention the closing of the Summer season at this theatre. The merits of the co. have been so frequently and favorably spoken of that little now remains to say. In the imaginary store-room of adjectives, the shelves on one side bear parcels labelled "poor," "tiresome," "tissue," "bad," "miserable," etc., while on the other side are parcels labelled "good," "simply grand," "splendid," "beyond comparison," etc. Of the latter series all are finger-marked and torn from too frequent use, while the former remain with all their original luster—except a good thick coat of dirt and cob-webs. Such a state of affairs speaks for itself, while the store-keeper can remain perfectly mum. The Marble Heart was given and every seat was occupied, and standing-room as well. Each lady as she made her appearance was the recipient of a beautiful bouquet, plucked from the Home Gardens, which, by the way, are rivals to the historical Babylonian wonder for beauty and rarity.

Clem. Herch 1, an old Dayton boy, left 8 for New York City to join Patti Rosa.

The members of the Criterion Opera co. presented Manager Larry H. Reist with resolutions of thanks for his kindness on the night of their benefit.

The scenery at Memorial Hall will be repainted by Messrs. Hughes and Talbot.

A great many Daytonians will attend Rome under Nero, at Cincinnati, during the week.

The members of the Home co. will have many amusing stories to relate while they were dallying among the "vets"—namely the serenade in the boat-house and others.

It will be agreeable news for the patrons of Memorial Hall to learn that J. Clinton Hall has been re-engaged as manager for the next Summer season, and that his estimable wife will be a member of the co. During the past season Mr. Hall went far beyond the desired satisfaction and produced a repertoire of plays that have been unequalled since the opening of the Hall.

It is strange that Al. Thayer, the brilliant critic of the Cincinnati *Enquirer*, has not, as yet, heard of the midnight address made by Manager James Fennessy while attending the K. P. encampment out. It is worthy the investigation of "Ah There."

COLUMBUS.

"The busy hour of preparation can now be seen." Al. G. Field and Co.'s Minstrels are rehearsing, and the Gus Williams and Scott and Mills' Chip of the Old Block cos are due next week.

George Backus and John Hannan leave for New York this week.

Will J. Dixon has about closed for the season, and says he has about what he wants.

Nelson Compston was in town this week. He has hauled down the black flag and his star, Nellie Free, will play no pirated dramas this season. They open the season at Logan O., Sept. 5, with On the Sahara. Frank Doremus has signed with them for the season.

Eichenlaub's place continues to do a big business. Lillie Hamilton, the dancer, will be the principal card this week.

Henry Miller will act as treasurer of the Metropolitan this season.

Harry Rand has withdrawn from the management of the Scott and Mills co., and will go as treasurer to Europe with a party of jubilee singers.

Florence Dunbar left for Toledo Saturday to join the Wilbur Opera co. She has a fine contralto voice and will be a valuable addition to the party.

Al. G. Field and Co.'s Operatic Minstrels are here, and open season at Toledo 25. The following is the business staff and make-up of the co.: Al. G. Field, proprietor; Louis Behlen, treasurer; L. C. Collins, resident agent; Ellis Kerr, general agent; Louis Kerr's Military Band; George Peterson Clark's Orchestra, Charles H. King, William A. Finley, J. G. McDowell, Bulger and Jenkins, Louis Kerr, William Junker, L. Diamond; Vonna Fitzgerald, Willard Bailey, Charles Fletcher, Eli Matson, Court Savage, P. H. Wiseman, James Whitney, J. Browning, S. Ed. Brown, George L. Peterson, Tom Hill, Fred. Russell, N. F. Baughman, Signor Danon, the Le Compte Aridene troupe, the only Hermen, the Pilminora Four.

George Backus contributed an interesting article to the *Telegram* last week.

CANTON.

During the dull season Manager Schaefer has been making some extensive repairs about his house, and through his kindness your correspondent was given a pretty good idea as to what it will look like when the work is completed. In the first place he has given it a thorough renovating, painting and frescoing from top to bottom; also added considerable new scenery and new opera chairs for parquet and dress circle. The seating capacity has been increased at least 150 by removing the rear partition wall and making a broad staircase and entrance to lower part of the house. There will be an entirely separate exit and entrance to the balcony circle and gallery.

LIMA.

Faurot Opera House (W. H. Woolery, manager): Bella Moore and an efficient co. played A Mountain Pink, The Danites and Engaged 8-10 to good business at cheap prices. Root and Love Comedy co. 21.

Colonel Rogers has gone to California and has placed W. H. Woolery in charge of Faurot's Opera House. Mr. Woolery is bright and energetic and the best man that could have been selected.

The town is being piped for natural gas, and the boom keeps steadily on. Oil men predict that the Lima crude will be fifty cents per barrel before Winter. If the prediction comes to pass, Faurot's Opera House will not be large enough to hold the people. The opening takes place about Sept. 5.

TIFFIN.

Arena: Menches and Barber's Circus, 8-9, to big business. Best conducted and best cheap circus ever seen in Tiffin. James R. Adams was appointed general manager of the circus and entered upon his duties 9.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Hamersley Opera co. close a week here 20. This has been the only engagement this Summer. The regular season will open Sept. 1. The house has been thoroughly renovated, new carpets put in and the scenery retouched.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): Hamersley Opera co. opened our season 8, remaining a week at cheap prices, but did not draw. The Mascotte, Olivette, The Mikado, Chimes of Normandy, Pinafore and Erminie were presented. The co. is a strong one, and merited better patronage.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): One of the largest and most demonstrative audiences the house has ever held gathered to witness the first production in this city of Gilmore's celebrated spectacle, The Devil's Auction, and during the rest of the week the house was packed nightly. The Devil's Auction did a greater business by far than any attraction since Emma Abbott's Opera co., last February. The Auction plays the "Sound" circuit and go East over the N. P. R. R. Osborne and Stockwell's co. 29, week.

PENNSYLVANIA.

BETHLEHEM.

During the Summer, now on the wane, there has been nothing in this vicinity, theatrically speaking, save a few small tent shows. And now we are to have another. A. S. Cary, advance manager of Hurlburt, Hunting and Frost's menagerie, etc., was in town 13, and arranged for the appearance of his show 25-7.

Edgar S. Peysert (Ed. Parrish), who has been spending the Summer here with his parents, and at the seashore, has signed with Frank Mayo's co. Mr. Parrish will assume the character of Count de Rochefort in The Three Guardsmen.

May Yohe, a native of Bethlehem, now of Philadelphia, who made a success of Dolly, in The Little Tycoon, now plays the part of Zalambo in the Arabian Nights at the Chicago Opera House. Miss Yohe's singing is well received.

Numerous letters for dates have been received by Manager Walters, of the Lehigh Theatre, but so far have been refused on account of the uncertainty whether the place will be sold or not. Several efforts have been made to dispose of the theatre, but the price bid has been too low, so it is said. The way it looks now, Bethlehem theatre-goers will have to go out of town for amusement. Think of it! A town and surroundings, with almost 25,000 population, and no theatre.

NORTH EAST.

Opera House (T. W. McCrary, manager): Jennie Calef played week of 8 to fair houses, considering warm weather. Good satisfaction.

PITTSTON.

Music Hall (W. D. Evans, manager): In spite of warm weater, McNish, Johnson and Slavin's Minstrels drew a large and well pleased audience, 6. McNish did not present his new act, Sports and Death of a Zulu King, but gave Silence and Fun instead. Murry and Murphy open the regular season Sept. 7, followed by Agnes Herndon 10, Ben Maginley 13, C. A. Gardner's Karl 19, Conried's Gipsy Baron 20, John F. Warde 23 and Ullie Akerstrom 26, week.

Arena: Scribner and Clement's Dime Show came 11-13 to good business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Season opened 10, with McNish, Johnson and Slavin's Minstrels. Large house. The singing was fine, while the bar performance of Fox and Van Auken and the wire act by Walnratta were especially fine features.

EASTON.

The amusement season will open on Sept. 5 with Mestayer and Vaughn's new farcical comedy, Tobogganing. Manager Shultz has been particularly fortunate in his selection of attractions, and we may expect a lively Winter. John S. Clarke, Modjeska, Lotta, Annie Pixley, Maggie Mitchell and Rhea are among the engagements.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden: Coriane closed Saturday night to the largest business ever known at this house. The building has been packed at every performance. This week Harry Brown will be seen in The Mascotte and Virginia, supported by the Boston Opera co.

Gaiety Museum: The following list of attractions is the best ever presented here: The Fitzgibbon Family, Sandilands and Ruthden, Wallace King, Petrie and Elsie, Larry Tooley, Leonard and Flynn, and Smith and Hoey.

The Comique opens its doors 22.

The Gorman Minstrels, under the management of Frederick E. Wright, open at St. Louis for three nights and a matinee 25.

Sweatman, Rice and Fagan's Minstrels at the Providence 22, for three nights.

TENNESSEE.

MEMPHIS.

After an absence of three months in New York, Manager Gray, of the New Memphis Theatre, has returned with a strong list of attractions booked. I haven't had the pleasure of shaking his hand yet, but those who have say he looks thin. So much for trotting with the boys at Taylor's Exchange.

The prospects for a variety theatre are rather gloomy, as the People's displays the sign "For Rent." Harry Walker ran the house last season with only fair success.

Robinson's dime museum will open Sept. 28 on a grand scale. It will be an incorporated institution. The incorporators are Eugene Robinson, James Wood, Ed. Evanston, A. B. Eaton and Paul Wright. The posters will read "The Eugene Robinson Museum Co."

Sam MacFlinn's ten-cent circus all of last week attracted enormous crowds. The performance was far above the average.

Eugene Lehman left last week for the mountains of Virginia.

Treasurer Speers is in Kansas City. Walking being good, his reappearance would be no surprise.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Held by the Enemy co. 4-6. Large and enthusiastic audiences. Daly's co. 23-4; Harrigan co. 27.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): On the 17 this house opens with Russia, a new play dramatized from the work of Henri Greville, entitled "The Trials of Raissa," by Charlotte Behrens. F. C. Bangs and Charlotte Behrens will assume the leading roles, and their support will consist of the following artists: Harry Colton, Samuel Glenn, Frank Ambrose, G. Santine, T. W. Howard, L. Browning, T. D. Trawley, Isabella Waldron, Carrie Livingston and Beatrice Walters. The play is now in rehearsal, and its first presentation will be for the benefit of Richmond Lodge 45, B. P. O. E. The co. is under the management of E. K. Hume and E. M. Castine. Mr. Castine is an old Elk, and with his popularity here in conjunction with that of the old Richmond favorite, F. C. Bangs, the house will doubtless be packed 17. At this writing (14) tickets are "going like hot cakes."

F. F. Fisher, general agent of Wilson and Rankin's Minstrels, paid a brief visit to this city 12.

Academy of Music (J. K. Strasburger, lessee): Undergoing alterations internally.

Ford's Casino (Barton and Logan, lessees): Approaching completion.

DANVILLE.

The Academy of Music has been most elaborately completed, and no expense spared to add to the beauty of the building as well as comfort of patrons. New scenery from Seaman and Landis has been added, rendering that department complete in every respect. Much attention has been paid to the comfort of those who appear upon the boards. Ten nice dressing-rooms, all completed and heated, and a large concert-room. Have already booked a number of first-class attractions for the season, and have plenty of open dates. Will open on August 23 with Wilson and Rankin's Minstrels.

WISCONSIN.

MILWAUKEE.

The season of inactivity is nearly at an end, and in another two weeks all the theatres will be running at full blast.

During the past week the theatres have undergone a thorough renovation, and will be clean as a whistle for the opening performance.

Herman Nunnemacher has leased the Grand Opera House to E. G. Rodolph, of Lacrosse, who assumes the management Sept. 1. With the list of attractions booked by Mr. Nunnemacher, Mr. Rodolph will have little difficulty in satisfying the patrons of the Grand, and we wish him all success. The house will open about Sept. 5, but the attraction has not yet been settled upon.

Archie Foster left the city Wednesday for New York, where he joins the Effie Ellsler co. After two weeks rehearsals the co. opens at Long Branch 31.

John Hogarty leaves this week to join the Human Nature co. in New York. They open at Bristol, Pa., Sept. 5.

The Academy opens Sept. 5, with Duncan Harrison's My Geraldine co.

Manager Litt and Ike Litt, of the Dime Museum, returned last Thursday from a two weeks' visit at Mt. Clemens Mich.

The Evangeline co. arrived 12. They open at the Park 14 for two weeks. Mr. Tillotson claims he has a very strong co., and speaks confidently of the coming season.

CANADA.

TORONTO.

The Temple Opera co. had poor attendances all last week, caused by outdoor counter-attractions. Besides this, their leader of orchestra left the co. and was substituted by an inferior. This interfered greatly with the successful production of The Mascotte, which was put on the early part of the week. Manager Shaw announces that he will open the cyclorama on Sept. 1 with the Battle of Sedan.

The Island concerts were well attended all last week. Good talent was presented, and Legrande White distinguished himself on the xylophone.

AUSTRALIA.

MELBOURNE.

JULY 22.

A few years ago, while starring in these colonies, a gifted and refined American actress seized the opportunity then offered of perpetuating her name in grateful remembrance throughout Victoria, and at the same time establishing a solid proof of the sympathy she held for suffering womanhood. The lady I refer to is Miss Genevieve Ward, and as long as Melbourne stands so long will her name be identified with it, and wafted above on the prayers of those who appreciate the efforts of the charitable on their behalf. At the time of Miss Ward's visit considerable agitation was going on for the enlargement and completion of the Women's Hospital—the old building being wholly inadequate to the demands made upon it, owing to the steady increase in population. But the sinews of war were lacking, and it was left for the popular American actress to set the ball a-rolling in the right direction. Coming to the front like a true woman, she generously offered her services which, needless to say, the committee gladly accepted, and notifying her intention of getting up a performance of the Greek play, Antigone, she started earnestly to work, enlisting sympathy in the good cause of all who knew her.

The result was that with the professional assistance of Mrs. George Gordon, W. H. Vernon and Alexander Mayne, several amateurs, and the members of the Melbourne Leidertafel, Antigone was played in the Town Hall to a house packed at fancy prices, and the enormous sum of £1,600 was realised—subsequent subscriptions brought up the total to £6,500). Multiply this by five and you have the amount in dollars.

Is it any wonder, then, that on the 13th of last month crowds assembled to witness the laying of the foundation stone by Lady Loch of the "Genevieve Ward Wing" of the Women's Hospital? On being lowered to its place, Lady Loch applied square, level and plummet, and striking the stone thrice, said, "I declare this stone to be well and truly laid, and I have much pleasure in laying it in remembrance of that noble woman, Miss Genevieve Ward, through whose exertions we are enabled to help so many sick and suffering women."

Three ringing cheers were then given for "Genevieve"—such cheers that makes one think there is something in life worth living for, after all.

The celebration of the Queen's Jubilee caused quite a stir all round in the managerial sanctums. New plays were read over—and avoided; old ones dragged from their lurking places on the shelves, and the prospect of "a draw" for the holiday season discussed to the minutest detail.

Brough and Boucicault, at the Opera House, placed their faith to the Two Orphans, having persuaded George Rignold to postpone his departure for Sydney and linger yet awhile in the part of Jacques. The selection of this strong sensational drama hit the taste of the country visitors, who filled the theatre nightly to weep over the trials of Henriette and Louise, or to cheer Dot Boucicault ("Pierre") on, to stand up to the "big 'un" when it came to knives in the last act. Mounted with beautiful scenery (by Spong) and a strong cast, the piece "went" from start to finish with a smoothness that showed conscientious preparation and rehearsal. Florence Trevelyan a Henriette gave a finished and truly dramatic reading of the part, while Miss Boucicault as Louise acted and looked the blind girl to perfection. The Frochard of Jennie Bryce lacked that force and depth which years ago were imparted to the character by Mrs. Huntley. As the Countess de Linlere Kate Douglass created a most favorable impression. The Jacques of George Rignold was a somewhat disappointing performance, yet withal a studied and careful delineation of the character. As Pierre D. Boucicault, Jr., added another to the long list of successes he has made before a Melbourne audience. The less promin

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TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

Wait Till She Comes.

The native love of fair play, if not the proverbial native gallantry, should insure for Mrs. Potter immunity from adverse judgment, abuse and malicious small-talk until she comes here to us and actually presents herself as a candidate for popular and critical approval.

When Mrs. Potter debuted in London it was eminently proper that the correspondents of the American papers should give their impressions of the performance, and the same propriety existed in the subsequent chronicles of her recent production of a new play. But it appears that there is a settled determination on the part of a number of these correspondents and their respective journals to oppose Mrs. Potter's entry upon the stage as a piece of entirely uncalled-for impertinence that should be severely censured. Latterly an effort has been made to introduce her domestic affairs as an appendage to the consideration of her public work.

What we demand for Mrs. Potter, and what Mrs. Potter by every law of fairness and justice has a right to demand for herself, is absolute impartiality. The fact that she is an American and a gentlewoman we do not urge in support of this ground, but simply because it is unjust and unjournalistic to pre-judge an actress and mould public opinion against her before she has been seen by our public.

We do not pretend to say whether Mrs. Potter can act or not. We are willing to await her appearance here in the Autumn, meantime asserting her prerogative to a suspension of judgment until she has come and given actual cause for legitimate criticism.

Fresh Cards Needed.

It is a fatal defect in an aspirant for stage honors to appear in so-called new plays, crude in conception and shambling in build, which stamp the new-comer peremptorily with a lack of the taste and judgment necessary for theatrical success.

At once it is decided that the debutant does not apprehend the salient excellence of dramatic performance. That he fails to understand the requirements in a play of those nobler electrical elements which admit and stimulate good acting. A novice so handicapped begins on a low scale, at once takes himself out of the order of true artists, and falls in at the heels of jog-trot and repeaters of what is out worn and lacks life.

We cannot pass a final judgment as to a noted experiment now on trial in London, but the indications are not good to a favorable horoscope. The play offered bears upon its front the marks of an ill-omened result. We do not discover in any part of it as described, either in the plot, characters or acting, the outpour of the fountain which gushes from deep sources and jets forth from the very heart and bosom of deep feeling and inspired and inspiring opportunities.

Whether our utterances strike home to the case in hand, they hold good as guiding principles for authors, actors and managers to bear in mind. We have before this advised all transmigrating American performers when they cross the sea to make it a first necessity to take with them an original play which has the life, strength and momentum of a fresh creation from a novel source.

Carrying coals to Newcastle is an old and vapid device. An English public does not relish overmuch twice-cooked cabbage and dripping tallow-candles; it calls from the New World aspirant Aladdin's lamp served with nectar for the gods.

The professional investor and speculator should remember, that when the impulse of genius is not in the play there is a double demand upon the actor to impart life to a cadaver and to give soul and action to a corpse. In this attempt the greatest have staggered, and have not been able to supply the fire which the dramatist should have lighted. Kean, Macready, Forrest, all failed in new plays, and more than one would have fallen inert upon the stage if they had not shot through it an illuminating and vivifying power.

Personal.

OLCOTT.—Lilian Olcott is reported to be writing a life of Sardou.

TEAL.—Ben Teal is engaged in directing the rehearsals of The Still Alarm.

LELAND.—Mrs. R. M. Leland goes this week to Lake Mohunk for a brief vacation.

MILBANK.—Mr. and Mrs. George Milbank (Lizzie Paine) are at the Gilsey House, Asbury Park.

BERTRAM.—Helen Bertram, leading soprano, has been re-engaged for Emma Abbott's opera forces.

MOORE.—Adelaide Moore, who is in London, has had an offer to appear at a theatre in that city, and will probably accept.

PROCTOR.—Agnes Proctor has been engaged as leading lady for the Allan Dare company, which opens at the Fifth Avenue Theatre Sept. 5

PRESS.—On invitation of Erastus Wiman, about 400 members of the Press Club and their friends attended the Fall of Babylon on Monday night.

ROGERS.—Katherine Rogers has been engaged by Richard Mansfield. This is quite an acquisition to Mr. Mansfield's generally clever company.

MASKELL.—Dauncey Maskell is on his way to this city from England. His eyesight is failing, but otherwise he is in his usual good health and spirits.

PARSLOE.—Charles T. Parsloe, who is at present in Branchport, N. J., superintending the building of his new cottage, intends returning to the stage.

MACKAYE.—Steele Mackaye visited the city on Tuesday, bronzed and rugged-looking. He has been off Cape Cod and Nantucket enjoying some deep-sea fishing.

BASSETT.—Russell Bassett takes Charles Stanley's place in Mrs. McKee Rankin's Golden Giant company.

KIMBALL.—Jennie Kimball has secured sole American rights to the successful London burlesque, Monte Cristo, Jr.

EVANS.—Lizzie Evans played Fogg's Ferry at Asbury Park on Tuesday night to $461—the largest house on record there.

REA.—The veteran actor, Frank E. Rea, died on Tuesday night after a long illness. He was sixty-six years old, and leaves a widow.

TANNENBAUM.—Having nearly completed his bookings, Jacob Tannenbaum will take a few days' rest, and then leave for his home in the South.

NAUCADYE.—Mme. De Naucadye, who has been engaged for the leading part in A Great Pink Pearl at the Lyceum Theatre, arrived on Sunday by the *Servia*.

GRANGER.—Maude Granger is still in San Francisco, where she recently played an engagement at the Alcazar. Miss Granger is at liberty for the season.

MERRIHEW.—Charles E. Merrihew, MIRROR correspondent in Albany, is in the city for a few days. Mr. Merrihew is a member of the staff of the Albany *Argus*.

RICKABY.—Emelie Rickaby will play a leading comedy part in Charlotte Russe when it is produced on Monday week in Providence by Augusta S. Van Doren.

MATTHEWS.—Charles H. Matthews, of Henry E. Abbey's staff, will arrive this week from a pleasure trip abroad. He is slated as business manager at Wallack's.

SHELLEY.—Adolphus Shelley, a young Englishman who formerly played with Mrs. Langtry, has been engaged to support Joseph Haworth in Rosedale the coming season.

JANISH.—Mme. Janish is at present in England. She will sail for this side in about two weeks, and open her season, under the management of Edward Stone, in the West about Sept. 19

HART.—We are pleased to hear from Tony Hart's physician that the actor is improved in health and has regained much of his old-time spirits. He is prepared for the work of the new season.

KIDDER.—Edward E. Kidder, in assuming the management of Dockstader's, promises to present the public with burlesques on all the dramatic events of the season. He will write them himself.

BERKLEY.—Little Olive Berkley attended the Marquis de Leuville's last reception in London and gave several readings from popular authors. The Marquis forgot his corsets so much as to admire the child's ability, and he has since written a poem and dedicated it to her.

DILLEY.—Ben Dilley, the well-known Wilkesbarre (Pa.) Boniface, is in the city. He is doing the near-by watering-places for his health. Few men are better known in the profession than Mine Host Dilley, and he is the centre of a throng whenever he appears on the Square.

WOODWARD.—Matthew C. Woodward has been brought from Chicago by E. E. Rice and engaged to do libretto and song writing during the coming season. Mr. Woodward has been a busy man the past two or three years, having made several "books" and any number of topical songs.

MARBLE.—Earl Marble, for several years MIRROR correspondent at Boston, has just resigned to enter a new field of labor on the Pacific Coast. THE MIRROR as well as its readers will regret to part with Mr. Marble, but will hope their loss will culminate in his gain. Mr. Marble's bright, breezy letters were a feature of THE MIRROR.

ADAMS.—Portraits of the pretty little Adams children appear on the first page of THE MIRROR this week. They are daughters of Mr. and Mrs. G. H. Adams. Mr. Adams is the well-known comedian of the spectacle Zozo. Lillian and Tonina are aged seven and five, respectively. They travel with their mother as members of Harrison's Silver King company. As the children of the Silver King they are everywhere admired for their brightness and cleverness. They are sturdy little tots, intelligent, but not at all precocious; petted, but not spoiled. This is their second season with The Silver King.

Bernhardt at Home.

PARIS, August 3, 1887.

Dora, Fedora, Frou-Frou, etc., all embodied in one and the same person, has at last returned to her native land. No, her adopted country—Paris. She kindly allowed us to hear her experiences of her late tour in America. So late on Monday evening we rang at No. 56 Avenue Periere, where Sarah Bernhardt hangs out. After passing through a pretty hall, we are shown into a boudoir; through a folding door we can see the immense billiard-room, with a glass roof, which is being rapidly transformed into a studio; for Mme. Bernhardt has in no way given up her artistic mania, as she laughingly assures us.

She looks very well, but her voice is slightly hoarse.

"Have you ever been able," says the interesting *voyageuse*, "to take a long railway journey without catching cold? Even with the greatest care it is impossible to escape draughts."

She is in truth very chilly; in Summer she often sleeps under three blankets, and, still feeling cold, plunges into an iced bath to bring on a reaction. She believes that it is to this practice that she owes her splendid health.

This small, frail-looking woman, who does not weigh a hundred pounds, has travelled 9,000 miles in three months and a half. She has spent 111 days on the ocean, and has acted in 180 theatrical representations, during her stay in America. On the other hand she has earned 1,800,000f., about $250,000. As Messrs. Grau and Abbey paid all travelling expenses, she only spent about $60,000. This leaves her a clear gain of $190,000—a tidy little sum. Yet she is still heavily in debt, principally on account of fines that she is condemned to pay to various theatres for throwing up her engagements through caprice.

She says that she has left the larger half of her soul in America. For a whole year she has been petted, praised and kindly mentioned everywhere.

At Saint Paul, the Alcala of Rio Janeiro, the students, going wild with enthusiasm after her last representation, laid themselves flat on the steps of the hotel she occupied, insisting on her walking up to her apartment on their backs! When she left the next morning they all escorted her to the ship on which she embarked, each of them brandishing a Brazilian flag.

"Ah! I shall remember that scene all my life," she exclaims, with tears in her eyes. "How willingly I would give a benefit for the poor of Saint Paul." Then her voice changes, and she adds, shuddering:

"I have also passed some terrible days. I cannot tell you how I suffered at Panama." Two of her fellow-artists had there an attack of yellow fever, which nearly proved fatal. Also, her dressing-woman had a sunstroke there.

Apropos of her comrades, Madame Bernhardt told us a curious thing. In the North, Garnier was very popular and much applauded; as they travelled down South he was less and less appreciated, his way of acting being too cold and correct for the fiery Peruvians. Madame Bernhardt played only four pieces in the South—Theodora, which was by far the most popular, Fedora, La Dame aux Camelias, and a few times Adrienne Lecouvreur. She spent her time, when not rehearsing, in exploring the place where she was and in hunting, a sport of which she is passionately fond. She has brought from Guyaquil three crocodile skins, the spoil of her own gun. From Buenos Ayres she brings back a tiger, whom she has christened "Tigrette."

We were naturally presented to this interesting animal, and vice versa. It crawled from under the camp-bed on which "the divine Sarah" always sleeps. The size and fierceness of Tigrette have been much exaggerated. He is barely larger than a good-sized cat. But he is very handsome. His bronze skin is covered from the head to the tip of his tail by black marks; his eyes, which shoot forth flame, seem starting from his head; he is far from being full grown, and in a few months' time we confess that we should not care to be locked up alone with him. No doubt his mistress will soon tire of him. At one moment she was fond of wearing serpents twisted round her neck and arms. That little fancy has quite disappeared, for she is very capricious, though not with human beings. She is one of the most faithful and warmest friends we could wish to have, and, in the truest sense of the word, has a large heart.

We left as they were laying the cloth for dinner, and the last thing we heard was the gentle low voice of Madame Bernhardt, accompanied by the sullen growl of the amiable Tigrette.

ALMAVIVA

A Summer's Work.

"I have about closed my bookings for Texas and other points in the Southwest," said Henry Greenwall to a MIRROR reporter. "The attractions number fifty, and the list is by far the strongest I have ever booked. The season, too, promises to be the best since that of '82. I am sanguine that it will surpass that memorable season. The pick of cotton in Texas has been at least 1,600 000 bales, valued at some $80,000,000. Then there is the immense cattle, wool and hide business, which will share in the general prosperity. The outlook was never brighter in the Southwest.

"Louise Balfe will open the season all along the line in Texas. I had originally intended to manage her only for a season of six or seven weeks in my own State, but the demand for dates has led to the booking of twenty weeks through the South. Miss Balfe's repertoire will consist of Dagmar, Miss Multon, Camille and The Planter's Wife. This last-named play, to which I have just secured rights, is especially strong in the South. The fine new Myar Opera House at El Paso will be opened by my star on Nov. 2. It will be quite an event in El Paso—special train for company, excursion trains from surrounding country, society flutter, etc. I have arranged for the Balfe company to leave by steamer for Galveston early in September. They will rehearse on the way down.

"After spending a very pleasant, and what will no doubt prove my most profitable, Summer in New York, I leave for Galveston by way of the West on August 20. On the way I shall look after some business interests in Fort Smith, Little Rock and Hot Springs. Arkansas is having its boom, too. During the Summer I have attended to the booking of some twenty-eight theatres. Next Summer I think the list will be increased to thirty-five. I hope to arrive in Galveston on Sept. 5. Here are some of the principal attractions among the fifty I have booked: Booth-Barrett combination, Jim the Penman, Joseph Jefferson, Held by the Enemy, Mrs. Langtry, Carleton Opera company, T. W. Keene, Evangeline, Effie Ellsler, Margaret Mather, Helene Dauvray, Mrs. D. P. Bowers, Louise Balfe, Salsbury's Troubadours, James Wainwright company, Sol Smith Russell, James O'Neill, Shadows of a Great City, John S. Clarke, Aladdin, Fred. Warde, Rhea, Milton Nobles, Bartholomew's Paradox, Bristol's Equescurriculum. The remainder of the fifty are all standard attractions, but your space forbids enumeration."

Letters to the Editor.

MR. MACCOLLIN RESPONSIBLE.

NEW YORK, August 11, 1887.

Editor New York Mirror:

DEAR SIR:—In this week's issue of THE MIRROR your Cincinnati correspondent states that the MacCollin Opera company are working on the commonwealth plan in that city.

This is an error, and an injustice to Mr. MacCollin, who, after the withdrawal of Mr. Havlin on July 30, assumed all responsibility of the company, and will pay salaries in full for the remaining three weeks of the Summer season. The regular season of the MacCollin Opera Comique company will commence on Sept. 5.

Yours respectfully, E. B. VOSBURGH,
Business Manager MacCollin Opera Company.

"LEADING MEN."

Editor New York Mirror:

DEAR SIR:—The able editorial on "Leading Men" which appeared in the last issue of THE MIRROR prompts me to present a few timely thoughts on the subject.

It has been a common cry that since the 'good old stock days" there are no schools for a young actor wherein he may have the opportunity to foster his ability till he has been advanced to the position of "leads." That is true to a certain extent. But the lack of advancement, which many a young actor could achieve, is not due to that alone. In the prevailing combination system (I speak, of course, of first class combinations) are afforded opportunities where the latent ability of an actor is soon brought to the surface by the proper discipline derived from strict and rigid stage management. And as for the young actors "turning their attention (quoting your editorial) to perfecting themselves in the graces and accomplishments common to the class of society which they are so often called upon to enter in the plays of to-day," I fully believe it to be an excellent preparation—at the same time expressing the positive knowledge that such graces and accomplishments are possessed by many young actors who never have the opportunity to exhibit them. Certainly the atmosphere of culture and refinement is as prevalent here as it is in other countries, and the American idea of culture and refinement, pregnant with virility and force, is preferable to some of the emasculated examples of super-refinement and hyper-culture we sometimes encounter.

The established stars and organizations of first repute generally retain their leading men season after season. When a change becomes necessary the manager is generally at a loss to know where to secure another. Mayhap, a young man who has supported, with excellent credit, stars who do not happen to have played in New York, goes to that manager and applies for that position. He is not lucky enough to secure a hearing, because he has no metropolitan endorsement, and the New York manager does not hear of the leading man who plays away from the Metropolis. The disconsolate young man is obliged to accept an inferior engagement—his ambition not a whit lessened in strength, but his experience—wormwood. There are many young actors, graced and accomplished, who from force of circumstances are obliged to play in second and third rate organizations from the simple fact that they cannot secure an opening with a manager who desires a leading man with a metropolitan reputation.

If managers would condescend to give more encouraging reception, and evince a desire to give opportunity to worthy and talented applicants, many a bright leading man might be discovered that now languishes under the dramatic-hidden bushel. Frequently it happens that a manager will not even receive an actor whom he does not personally know, but put him off with the familiar freezer, "too busy" or "not in."

Yes, gentlemen managers, if you want more good leading men, you can have them. They are here. They only need to be discovered, with very little exertion on your part. Try it, and see if the remedy is not in your own hands.

SHERIDAN S. BLOCK.

THE I. S. C. SCARECROW.

NEW YORK, August 16, 1887.

Editor New York Mirror:

DEAR SIR:—The most formidable scarecrow in the managerial harvest-field this season is the Inter-State Commerce law—an idiotic measure, passed and signed by an alleged wide-awake crew of gentlemen down at Washington, who were supposed to have their eyes open to at least the important and vital interests of the country. And in condemning the law I reserve two points admirable in their application, viz.: the clause preventing discrimination in charges in the transportation of goods between certain points; also, the clause doing away with the free-pass nuisance. But even these two worthy features might easily have been moulded into a law, without dragging in the other obnoxious clauses of the Inter-State Commerce bill; thus interfering with personal liberties and openly insulting the travelling public and corporations. For I contend that no Government has the right to interfere with, or appoint a Commission to regulate, the tariff of any public conveyance over any route, unless that route or conveyance exists by Government subsidy. If Government has the right to regulate the tariff of the railways, then why not also the telegraph and the express companies? Take, for example, the B. and O. system. The Commission steps in and dictates in the matter of passenger traffic between New York and Chicago—but says not a word about the rate of a B. and O. passenger's telegram over the B. and O. lines between the same points.

The argument is advanced that Government has the right to prevent discrimination in the matter of passenger traffic, because in many instances the railways are built upon Government land. Rot! Why not upon the same principle regulate the telegraph tariff? Or, upon the other hand, why not appoint a commission to interfere with the farmer who has purchased Government land, close beside the railway, at Government price? Government has no more right to dictate to a railway corporation what special rates they shall charge for carrying my company from New York to Austin than it has to say the Government-land farmer has not the right to ask two prices for his wool or his wheat. Not a bit! And if the railway does occupy Government land so does the farmer, and in seven cases out of ten the Government owes the major portion of the progress of the country to the railways—because the railway has sprinkled the land with a population and been at the bottom of its cities, its great factories and enterprises and made a growing country out of it.

But now to the question of figures. I propose to show that the income derived from theatrical companies is a very important item to the railways and one which they can ill afford to lose. They must run their trains—and they may better carry half a load than none. I remember two instances last season, when, with the exception of half a dozen stray travellers, one or two theatrical companies comprised all the traffic the trains in question had upon a long journey. And was it not better to carry the companies at a two-third rate than lose their custom altogether? A result which will surely follow, unless the obnoxious Inter-State Commerce law is repealed. Because, without its repeal, the present theatrical combination system will resolve itself again into the old stock system as certain as George Washington made little fishes; and the stock system would deprive the railway companies of an annual income not far from $2,700,000. I probably underestimate—but have arrived at the figures as follows: Taking the MIRROR as a guide, I ascertain that in December, 1886, there were 282 travelling companies on the road, in the States. We will say the average for the season was 275 companies. I think I am safe in counting an average of twenty persons to a company, taking the list throughout. That makes a total of 5,500 travelling persons. Say their railway fare averages $2 per day, throughout a season of thirty-five weeks, or 245 days, and you arrive at the total—$2,695,000 paid to the railway companies for passenger traffic, to say nothing of the hire of goods wagons, baggage tariff, etc.

Can the railways afford to lose this annual income? Would a body of men who pretend to represent the interests of the public ever have passed such a law, with their eyes open? What, then, is the relief, and the only relief?

Repeal! Give the theatrical profession their old-time privilege to travel over the various railway companies' lines at such rates as the traffic agents may deem a mutual benefit. If a manager wishes to pilot a company of ten, twenty or seventy-five persons from New York to any point in the States, he has the same right to ask for a wholesale passenger rate as has the merchant the right to ask for a wholesale figure when he buys ten, twenty or seventy-five barrels of flour. And the Government which appoints a commission, or a commission which interferes with the making of special railway rates, pays an insult to the corporation and the manager, by meddling with personal liberties. Because the railway companies are not subsidized by Government. Then, I say, repeal the law.

I have prepared a petition to Congress, asking for a repeal—and by the end of January, 1888, I shall have obtained, through personal effort, the signatures of half a million men who are more or less interested in the repeal of the Inter-State Commerce law. And now a word upon the question of passes. The abolition of the railway pass system was a grand move. Would that the same system might be brought into vogue in the theatrical profession. One way of cropping off a vast number of passes, would be the doing away with window lithographing entirely and putting the money into the newspapers. But of this, more anon, when I shall show by figures the actual amount of money each season thrown away through the free-pass nuisance.

Yours truly, [illegible]

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There's blood on the face of the moon—at least there is if she's shedding her gentle rays on the Wild West Show in London these August nights. The other day my peaceful serenity was disturbed by the following cablegram:

EXHIBITION, London, August 13, 1887.
The man who attacked Buffalo Bill in the *Dramatic Newsance* is a coward and a liar. My address is the Wild West, London, England.
NATE SALSBURY.

This 'gram mystified me vastly. In the first place, I was once told that the *Newsance* had, by general consent, been committed, sometime ago, to obscurity and decay. Moreover, I was startled to learn that the *Newsance* ever boasted the possession of a man—even such an one as Mr. Salsbury, with the vigorous and facile terseness common to the boundless prairie, characterizes as above. But the message flashed to me under the rolling billow was fraught with uncommon interest from the sinister significance of its concluding words. It showed very plainly that our Nate, disgusted with European pusillanimity as developed in the recent Boulanger matter, had determined to give an illustration of American bravery on the field of honor. But the hope engendered by this reflection was speedily dissipated when I bethought me of the utter absurdity of the idea of sending a challenge into obscurity to bring out somebody or something from a state of decay. Nobody ever derived the slightest credit for valor by knifing or shooting what Count Tolstoi terms an accidental agglomeration of decomposing particles.

* * *

Winchesters, bowie-knives and repeaters! Here is John M. Burke, the valorous lieutenant of Cody, following quickly in Premier Salsbury's wake. Just listen to this fiery flood of border eloquence, fresh from the heart of the dashing J. B. Why, I can see his long hair curl with honest rage as I read these glowing words:

EXHIBITION, LONDON, August 13, 1887.
The London correspondent of the *Dramatic Newsance* denies his responsibility for the brutal, unjustifiable, untruthful and libellous attack on Buffalo Bill in its last issue. The man who wrote it falsifies Mr. Cody's manly, dignified and honorable conduct since his London success. Force the gopher from his hole.
JOHN M. BURKE.

I'm so busy hunting flies and shady places to spend my Sundays out this Summer that I fear I shan't be able to go for the gopher, which I believe is some sort of burrowing creature. This being the first I have heard of the attack I can't very specifically reply to it, except to say that if it reflects on Buffalo Bill as a man it must have been as lying and libellous as Burke claims, for no more elementally honest and courageous being than this sturdy frontiersman walks the earth to-day. Whatever the *Newsance* is, wherever it is perpetrated and whoever is responsible for this particular species of obnoxiousness, I cannot say. But I should advise Messrs. Cody, Salsbury and Burke to lay their grievance before our very efficient municipal Board of Health without delay.

* * *

Fanny Davenport, who has finished a visit of a couple of weeks with some friends near town, is gone to Marblehead, Mass., where her sister, Mrs. William Seymour, is located Miss Davenport tells me that her repertoire will consist, the coming season, of Fedora, School for Scandal, Much Ado, and possibly Macbeth. It will be her farewell to Fedora. The distinguished actress intends to present herself, at some future period, in Medea, Elizabeth and Mary Stuart. But before she devotes her talents exclusively to tragedy she will be seen in another play by Sardon—the piece that the latter has engaged to write for Bernhardt. Miss Davenport secured the refusal of it some months ago. As soon as completed the English version will be placed in her hands

* * *

Clay Greene is rather a busy man just now. Besides finishing off some plays for which he has orders, he is looking after the daily rehearsals of four companies, each of which is wrestling with one of his pieces Greene had a long struggle to get on top, but last season brought the turning-point in his career. Few of our playwrights stand the chance of winning fortune that has come Greene's way. He is a thoroughly good fellow and nobody is heard to grumble over his success.

* * *

I wonder if Manager Gilmore knows that the courtesy lying around loose in the box-office of his Niblo's Garden wouldn't fill a good-sized thimble? Mr. Gilmore himself, as everybody knows, is a veritable Chesterfield. He might with profit put some of his people through a course of training in deportment. At present they take the palm for being the only set of bo rs connected with the business end of a respectable New York theatre.

* * *

The devotion of Mr. Pigott to his friend Mr. Sothern was strikingly shown down on the New Jersey coast one day last week. Mr. Pigott swam out in the ocean a mile and a half to meet an incoming Cunarder. The people on board swarmed along the rail to see the daring swimmer. The ship was slowed up, and the officer on the bridge hailed Mr. Pigott with a request to tell what he was doing so far from shore.

'I say, you people," drawled Mr. P., brushing the water from his eyes, "have you seen The Highest Bidder?"

Here was enterprise before which even the messenger-boy racket paled into insignificance.

"Piggy," as his friends call him, is evidently training to do the advance work of Mr. Sothern's show.

* * *

Managers find it difficult to secure places for rehearsal. Every stage is occupied, and the out-of-town operators are resorting to all kinds of places. Two or three parties have been obliged to go to the towns where they open in order to carry on their preparations.

* * *

If rumor be right some startling changes are shortly to be made in the *Herald* management by Mr. Bennett, whose restless soul finds relief in shaking up the office periodically. Oakey Hall, I hear, is to give up the London bureau and take the city editorship Colonel Cockerill will leave the *World* and assume the post of managing editor on the *Herald*.

* * *

Those Arabian horses of Joe Arthur's have been going through their paces at the Fourteenth Street every day for three or four weeks. They are rehearsed about an hour-and-a-half each time, and they are now pronounced perfect in their parts, which, by the bye, are important ones in The Still Alarm. These animals are trained to duplicate just what the fire-engine horses do when an alarm sounds. The scene in which they appear is sensational, and it is thought the novelty of the incident will do much to catch the fancy of that great big boy, the public.

In the Courts.

NO INJUNCTION FOR MR. HAMM.

Carl Hamm, the bandmaster of the Mapleson Opera company during its last season in this country, has failed to obtain his injunction against the Musical Mutual Protective Association of New York to prevent his expulsion. Ever since the organization of musicians was formed it has not been very successful in its legal attempts to discipline and expel members. Hence the present victory is received with much satisfaction. Hamm joined the Association when it was first started, and was thought to be a most excellent acquisition. He became connected with Mapleson's enterprises in 1882. When Mr. Mapleson got a little behind in his money matters, in 1886, at Denver, Col., he gave Hamm a cheque for $860, intended for musicians' salaries and made payable at San Francisco. Hamm told the men of the orchestra about it, and satisfied them. On arriving at San Francisco, however, Mapleson quietly informed Hamm that it would be useless for him to present the cheque, as there were no funds. This was in March. In the May following charges were made against Hamm by the Musical Association on account of the money due. The union decided that he was personally responsible for the payment of the salaries. Hamm then went to the Supreme Court and asked for an injunction restraining the Association from expelling him. The case was argued before Judge Donohue, who has decided that, according to its by-laws, the Association had a right to make the charges, and refused to grant a permanent injunction. Mr. Hamm will probably carry his case to a higher court.

SUING A STAR.

Thomas W. Keene, the tragedian, and William R. Hayden, his former manager, are having a little legal squabble over $6 550 and interest, which Hayden claims to have lent his late star. Hayden and Keene made a contract in March, 1880 by which the manager was to equip Keene with costumes, to pay him $75 a week and half the net profits of a series of performances, if the half should be over $75 Keene was to produce Othello, Richard III. and other Shakespearean plays. The tour was successful, and Keene received his money regularly. In February, 1886, Keene was stricken with paralysis at Kansas City. He was taken to Staten Island, where he recovered, and in the Fall was ready for further work on the stage. Mr. Hayden spent money for the new season, and was not pleased when he learned that Keene had chosen a new manager in the person of a former employe of the former.

Mr. Hayden claims he spent much money upon Mr. Keene, and thinks the latter might pay over the sum asked, at least

Mr. Keene claims that the contract was really a co-partnership. He denies the debt to Hayden. Mr. Keene asked that a receiver be appointed and an accounting obtained. Judge Donohue has not yet decided whether this shall be done or not.

A Vigorous Star.

On Saturday, August 6, at La Crosse, Wis., Mlle. Rhea closed a remarkably long and successful season," said Owen Ferree, her manager, to a MIRROR reporter. "We opened August 23, of last year, at St. John, N. B., so that the season lasted just fifty weeks. During the tour we produced two new comedies from the French—The Widow and Fairy Fingers—both of which were successful. We travelled from Portland, Me., to Portland, Ore. Mlle. Rhea enjoyed the best of health during the whole season. Our trip over the Pacific Coast can only be described in a commonplace: it was a series of ovations. We played return engagements in nearly every city, and revisit them all this season. Mlle. Rhea has bought property in Portland, Ore., and a farm near Seattle, Washington Territory.

"We open this season at Belfast, Me., on Sept. 12, and the company will remain the same as last season, with the exception of the leading man, who will be Edward Bell, and the leading lady, Adelaide Fitz-Allan, who formerly did such good work with Mlle. Rhea. The rest of the company, with a few omissions perhaps, includes Ella Wren, Marie Dantes, Belle Sutton, Robert Wilson, J. R. Amory, W. R. Owen and H. P. Gibbs I shall remain as manager. Time has been booked up to April 1. After playing the New England circuit we go West and then South, returning to New York late in the Spring. The repertoire will include Fairy Fingers, Camille, The Lady of Lyons (new to the star) and Pygmalion and Galatea. Mlle. Rhea is at present at Flint, Mich., and from there she goes to Newport, R. I. She never looked or felt better, and she never enjoyed a season more than the one just closed. A number of new costumes are being made for her by Worth."

Vernona's Venture.

"On Tuesday night I shall leave for Chicago to begin rehearsals of my new three-act musical comedy, Starlight," said Vernona Jarbeau to a MIRROR reporter. "The piece is by Fred. Maeder and Robert Fraser, and we shall have the assistance of the latter in putting it on the stage. I am delighted with the play, the first representation of which is to be given at Hooley's Theatre on Sept. 4. My role is that of Starlight In the first act I am a shepherdess in Italy. An eccentric manager who is looking for talent in the rough comes to my village with a party of tourists. He sees me, hears my voice, believes that he has in me the making of a great prima donna, and takes me to America.

"The second act is in the Summer residence on the Hudson of a lady who is a great admirer of ladies of the profession, and who takes me up to provide a little amusement for the guests. In that act I do all my specialties, which include a number of new musical selections from operas that have not been heard here. The third act is in a music store which the manager has secured, and in which a rehearsal of the opera about to be produced is taking place the piece ending with the close of the rehearsal, quite naturally. All of the costumes will be gorgeous, and are being made by Mme. Martens, of the Standard Theatre. The only scenery we carry will be a handsome drop showing the eruption of Vesuvius for the first act. The company includes Richard F. Carroll, Harry Standish, Harry McDowell, Walter Condid, Tom Daly, Eddie Carroll, Annie Sutherland, Bessie Cleveland, Eloise Mortimer and Lillian Elma. Jeff Bernstein is the manager, Frank N. Scott the business manager and Will P. Brown musical director. A number of selections have been written by the latter. All of my time has been booked up to February. We shall be in the city in the Spring most probably."

Mr. Sanger's Return.

Frank W. Sanger araived in the city on Saturday last on the *Etruria*, after an absence from these shores of about nine weeks.

"I returned a month earlier than I had intended," said Mr. Sanger, "in order to facilitate, if possible, the building of the new Broadway Theatre On my arrival I found everything in excellent condition the mason contract having been placed in the hands of the Messrs. Weber, and Messrs. Hoffman getting the carpentering contract. The masons begin work on Wednesday. They are to be through in seventy days, while the carpentering is to be finished in ninety. That will bring us up to Nov. 15, and the theatre ought surely to be open by the middle of December. We have not yet decided on the attraction for that event.

"I spent most of my time on the other side in London and Paris, visiting all the theatres of the former. The only piece then playing in London suitable for America was The Bells of Haslemere, which succeeded Harbor Lights at the Adelphi Theatre. It has undoubtedly made a very great success, the London press being unanimous in calling it the best melodrama seen in years. The play has been secured by Samuel French for America. T. Henry French and myself will produce the play at the Broadway Theatre later in the season, most probably with William Terriss in the leading part.

"Several of the London managers were anxious to arrange for a production of Anarchy, by Steele Mackaye, which, you will remember, made such a success in Buffalo, but it is more than probable that we shall give the preference to Grace Hawthorne, the manageress of the Princess' Theatre, where Shadows of a Great City is now having a most successful run. The play will probably keep on until Christmas American plays are very popular just now with English audiences, and with the exception of The Bells of Haslemere the two successes of London at present are Shadows of a Great City and Held by the Enemy. Willie Edouin, the comedian, has not been playing lately, on account of the illness of his wife. He is shortly to produce a new farce comedy, entitled Gotte. If a play can be judged from reading, this is one of the best farce-comedies I have ever known, and I predict for it a great success

"I shall not undertake any new enterprises this season, as, in addition to the work necessary for the completion of the new theatre, I have the management of the Harbor Lights company, of which T. Henry French and myself are the proprietors. The organization is booked for thirty weeks, and opens its season with a two weeks' engagement at the Grand Opera House in this city on Sept. 26. All the scenery and mechanical effects, as seen at Wallack's Theatre, will be used, and the company will include E. H. Vanderfelt, who created the part of David Kingsley at the Boston Museum; Augustus Cook, M. B Snyder, George Conway, F. M. Burbeck, A. R. Whytal, Conway Carpenter, W. J. Leonard, Helen Weathersby, Nellie Lingard, Rose Snyder, Madge Carr, Mrs. George Conway, Jennie Elberts and others. The Bunch of Keys, with about the same company as last season, opens its tour about Sept. 5. Turned Up, which I control, will continue to be the principal attraction of Nat Goodwin's repertoire, and Erminie takes care of itself.

"That reminds me that I have bought over a new opera, by the author of Erminie, entitled Dick, which was quite a success in England, and which I think will make a hit here. I have also Mr. Edouin's comedy entitled A Tragedy, which was a great success in London. I have not decided when it will be done."

Miss Blythe's Tour.

"Helen Blythe's tour opens at Norfolk, Va., on August 27," said J. F. Brien, of her business staff. "A strong company will support the star in the following repertoire: Only a Woman's Heart (which has been entirely rewritten), The Creole (Belasco's adaptation) and a new French play (partly an adaptation) not yet named). Only a Woman's Heart is invested with a new and more powerful motive, and the star role is especially strengthened for Miss Blythe. It depicts a mother's anguish in trying to recover her child that has been, as a babe, given into the care of others through the parents' poverty. A very strong pathetic interest, lightened up by bright comedy, runs through the play. The last curtain sees a long-separated husband, wife and child re-united. The climaxes are greatly strengthened, giving the star ample opportunity for the display of her emotional power. Out-of-town managers who have seen Miss Blythe's work, insist upon having The Creole Her conception of the role of Cora differs from other actresses in that she discloses the incipiency of insanity from the rise of the curtain. The new French play is emotional to a degree. In it Miss Blythe appears as a young Countess and afterward, in the guise of a Sister of Mercy, as a nurse.

"We are at present rehearsing Only a Woman's Heart, the opening play at Norfolk. We present The Creole at Atlanta, Ga., about the middle of September, and the new French play at Chattanooga, Tenn., two weeks later. The tour will be confined to the South until the middle of December, when we come North and play the principal week stands. The company is due at the Alcazar, San Francisco, in June. After that engagement we play back to New York, disbanding in July. By this you will see that some forty five weeks are booked. The tour is under the sole direction of C. R. Gardiner, manager and proprietor. He has just been compelled to refuse the opening date, August 27, at the Olympic Theatre, St. Louis—much to the regret of all concerned. Next season Mr Gardiner may star Miss Blythe in a round of Shakespearean roles, with elaborate and showy surroundings."

Professional Doings.

—Dollie Pike will be in J. B. Polk's support.

—W. B. Henry is treasurer of Tony Pastor's travelling company.

—Mrs. Frank A. Tannehill will be seen in Gus Williams' support.

—Evangeline opened to a big house in Milwaukee Monday night.

—Harry Smart is now advance agent for the Grismer-Davies company.

—Harry Hawk has been engaged for the On the Rio Grande company.

—Tony Pastor reopened his season to a big house in Saratoga on Monday night.

—Theodore Bendix has become musical director at the Globe Theatre, Boston.

—James M. Warde is playing his Red Fox at the California Theatre, San Francisco.

—Harry Davenport has joined Osbourne and Stockwell's company in San Francisco.

—Thomas A. Wise has been engaged to play the Professor in The Kindergarden.

—Fred. Warde opens his season in Des Moines, Ia., on Sept. 1, remaining three nights.

—Jeppe and Fanny Delano will be seen in their specialties in Passion's Slave this season.

—Rehearsals of The Dominie's Daughter are progressing smoothly at the Star Theatre.

—Dick Carroll, the eccentric comedian, will be a member of Vernona Jarbeau's company.

—Rehearsals of Conrad the Corsair were begun in Boston on Monday last by the full company.

—It is said that, on account of illness, Mme. Janauschek will not open her tour until January.

—Ed W. Duncan, of Duncan and Waller, the Dubuque (Ia.) managers, is in the city for a few days.

—Dora Stuart is still critically ill at her home in this city. She is said to be suffering from Bright's disease.

—Fletcher Williams, walking gentlemen or juveniles, late with M. B. Curtis, is disengaged for the season.

—Andrews' Michael Strogoff company opened at the Theatre Royal, Montreal, on last Monday to $705 at popular prices.

—Clara Ellison, the Princess Balroubudora of the Arabian Nights, leaves that spectacle on August 21 to rejoin Modjeska.

—John Rentz, Jr., formerly Peru (Ind.) correspondent of THE MIRROR, has taken the management of Mattie Vickers.

—The MacCollin Opera company will close an extended Summer season at the Highland House, Cincinnati, this week.

—John D. Gilbrrt will soon leave the Arabian Nights to assume the leading comedy part in Natural Gas, the new farcical comedy.

—J. Kastendike is in Buffalo preparing for the opening of the Edith Sinclair Comedy company at the New Globe Theatre on August 27.

—Alice Brown writes to THE MIRROR that she has not signed with Augusta Van Doren's company, and is at liberty for next season.

—Emma Chambers, who has acceptably played Aladdin in Arabian Nights for the past four weeks in Chicago, has been engaged by Kate Castleton.

—William Warmington wires from Mt. Clemens, Mich., that Skipped, Etc., opened its season at Niagara Falls before a large and delighted audience.

—Joseph Adelman has exclusive rights to May Blossom in New York, Pennsylvania and New Jersey. James E. Moore is his business manager, at 1215 Broadway.

—Harry Phillips, Kate Castleton's manager, has secured rights to The Spectre King, a new spectacular play. It may be produced at a leading Chicago theatre this season.

—Flit Raymond, contralto, can be engaged for drama, comic opera or farcical comedy. Miss Raymond is an actress of much versatility, and is, moreover, a handsome woman.

—The weeks of Sept. 5, 12, 19 and 26 are open at Harrigan's Park Theatre, Thirty-fifth street and Broadway. Those desiring to negotiate may address Hyde and Behman, Brooklyn.

—J. Hay Cossar, the popular young actor who made so brilliant a success last season as Michael Strogoff, has been engaged for the Beacon Lights company opening in New York in September.

—"I shall open the season of the Home Run company at Oshkosh, Wis., on Sept. 5," said Harry D. Wilson to a representative of THE MIRROR recently, "and for the piece, which is a three-act satire on the baseball craze, I have engaged a particularly strong company, including Harry Bell, Katie Gilbert, Harry Booker, Dickie Wilson, John Pendy, Harry T. Hill, F. E Stoddard, Mamie Sloat, John McDonough and Gus Frankel."

—Louis Aldrich has settled his suit against W. L. Weller, of Cedar Rapids, Ia., who allowed My Partner to be played in his theatre by a pirate company. Mr. Weller paid Mr. Aldrich $250 and published a card in a local paper in which he confessed that he had infringed upon the latter's property and done him damage.

—The Sweatnam-Rice-Fagan and McNish-Johnson-Slavin Minstrels are running a race in Boston this week. Both are doing a large business.

—Edward Harrigan's company closed its season in San Francisco last Saturday night. It was immensely successful from the start, and the last night saw a larger audience than the first.

—Lettie Allen, Nellie Strickland, Messrs. Harry Warren, F. D. Montague and A. Glassford have been engaged to support Katie Putnam. H. B. Emory is manager, and M. L. Berry advance.

—Herrmann opens in Louisville Sept. 5 He will be under John W. Hamilton's management. Several novel features, brought from Europe by Mme. Herrmann, will be incorporated in the entertainment.

—T. H. Winnett writes that Passion's Slave opened season at Matteawan, N. Y., on Monday night. The house was large and the performance went off smoothly, the scenic and mechanical effects especially working well.

—The New Academy of Music at Danville, Va., opened in February, 1886, is now entirely completed and is one of the finest theatres in the South. It is supplied with Sosman and Landis scenery and the latest improvement in chairs.

—The following is Gus Williams' full support: Mattie Ferguson, Rose Watson, Bertie Damon, Mrs. F. A. Tannehill, Frank Girard, Thomas Brennan, T. W. Babcock, Hennessy Le Royal and C. T. Tingay.

—Anthony Logan, a young actor who had formerly been a jockey at the Chicago Driving Park, was thrown from a horse at Bath Beach, N. Y., on Tuesday afternoon, August 16. He was badly injured, and carried to the home of relatives in New York City.

—George Fielding sends a communication in which he takes exception at our Hoboken correspondent including him among the members of Matt Grau's company now playing at Cronheim's Theatre. He says he has been under contract with John Stetson for the past two years.

—The following people have been engaged for the Two Roads company, which opens season at the Windsor Theatre, this city, on Sept. 19: Miss Marston Leigh, Belle Stokes, Joey Sutherland (soubrette), little Stella Kenny, James Carden, W. H. Leyden, Malcolm Bradley, Harry Trayer, William H. Mayo, W. C. Holden, W. H. Conklyn, and Elmer S. Rothe, musical conductor.

—Charles A. Watkins, manager of the Watkins' Tea Party, has engaged the following company to act and sing in Cat-Nip Tea during next season: Ida Mulle, Carlotta Bordeaux, Ida Lillian Abrahams, soprano; Mollie Sherwood, contralto; John W. Ransome, Sol Aiken, Fred. Julian, J. H. W. Byrne, S. Edgar Dye, tenor; Harry Wilson, baritone; J. Cammeyer, second tenor; Lorenzo D. Place, basso; C. J. Clark. Ben Tuthill will assume the business management.

—John Irsh sends a few greeting words to THE MIRROR from Waukesha, Wis. "Hope we still hold a seat in your memory I am still in harness, striving to amuse and instruct the seekers after health in this Saratoga of the West. I am holding in view a school of dramatic art in connection with one of the Chicago theatres. Should the scheme fall through, it is probable that the month of September will find me enjoying the comforts and advantages of the Actors' Fund rooms. Regards to Ben the Baker."

—The Third Avenue will open next Monday evening, August 22, with the Passion's Slave company, followed by Ed. Collier, Frank I Frayne and Zozo. There will be three matinees each week, Monday, Wednesday and Saturday. The establishment has been thoroughly renovated. It has been recarpeted throughout—new flooring has been laid; the walls have been papered and paneled, new chairs have been provided, and the gallery has been reconstructed in such a manner that the boys will have a full view of the stage from every point.

—The Evansville and Terre Haute Railroad Company has just completed and has ready for service a large, fine baggage and scenery car, built expressly for the theatrical trade. The car is 65 feet long, 60 feet in the clear, with two end doors and four large side doors, making it very convenient for loading heavy or long scenery. The car can be obtained for other lines at a nominal expense. This road was the first in Indiana to make a two-cent rate for theatrical people after the Inter-State bill was passed.

—The following is the full cast of Circus in Town, which opens its season at the Bijou Opera House on Sept. 12: Victor Magillicuddy, John A. Mackay; Bill Poster, W. H. Hamilton; Edward, Edward Gervaise; Old Sleuth, W. C. Mandeville; Young Sleuth, Daniel Williams; Emile, Edward Holst; Mlle. Ritte, Adah Richmond; Mlle. Patrice, Hattie Delaro; Zula, Grace Wilson; Zozo, Emma Hanley; Zampa, Josie Hall; Zitella, Evelyn Granville; Bridget Montmorenci, Richard Golden. Rehearsals begin on Saturday in Boston.

—Dolores, the new Kiralfy spectacle, is in five acts, grand ballets being presented in the first and third. The first act will close with the weirdly splendid choreographic creation, the Wild Gypsy Ballet, in which the Imperial Muscovite premiere danseuse, Mlle. Francesca Paris, will execute a characteristic series of solos. In the third act the great Dresdina, or German Pottery ballet, will be led by the gifted prima ballerina, Mlle. Antoinetta Bella. This ballet is a marvel of original grouping and dazzlingly brilliant effects.

—The following array has been engaged for J. W. Fleming's Around the World in Eighty Days company: James P. Fleming, Milton Roblee, Charles C. Jordan, Arnold Wolford, Gus Wolford, T. F. Fitzgerald, J. S. Slater, A. A. Knight, George De Forrest, James Harris, Al. Klaw, Charles Summers, Joseph Wilner, George Collins, Ellen Cummins, Cecile Rees, Louise Anderson, Carrie Powers, Lillian Howard, Nellie Higgins, Agnes Cook, Sarah Burns, May Hart, Lillie Clark, Cora Brady, Maud Leslie, Aggie Drummond, Maggie Desmond; Jules S. Murry, business manager; W. J. Fleming, manager.

—The London theatrical world is surprised at the ease and skill with which W. W. Kelly has guided the helm of the Princess' Theatre. It is now in the placid waters of the harbor of success. With but a limited number of rehearsals The Shadows of a Great City was placed upon the stage of this temple of the drama in Oxford street, and the first night's performance, in acting, scenery, music, and, in short, every particular, was as finished and perfect as if the piece had been running a year. A statement like that is easy to read on paper, but its achievement means a great deal. The cast of Shadows is remarkably happy, and the scenery a marvel of flat-painting and practical stage mechanism. Grace Hawthorne is to be congratulated on securing the Princess' Theatre.

—"It should not be inferred," said Joseph Arthur, "that the chief interest in The Still Alarm is the engine-house scene. While it is an important factor, the real interest of the play is in the story, which is local. The cast is now full, and includes Harry Lacy, Nelson Wheatcrott, W. H. Sheldon, M. J. Gallagher, T. W. Ford, Eugene Eberle, Ben Deane, Blanche Thorne, Blanche Vaughn, Mrs. Selden Irwin and a messenger-boy. The play is to be staged under Ben Teal's direction. The music is by Frank Howson, the scenery by Sherwood and Emmons and the Peck Brothers, and the mechanism by Henry Brothers and J. J. Ray. The twin Arabian steeds which are used in the piece, Pegasus and Bucephalus, have been trained by Harry Lacy, who is an expert horseman."

—Frederick Warde opens his season and the New Foster Opera House at Des Moines, Ia., on Thursday, Sept. 1. His support includes Eugenia Blair, Augusta Foster, Margaret Pierce, Flora Gaines, Clarence Handyside, L. F. Rand, Thomas E. Garrick, Walter H. Edwards, Joseph A. Ransome, William Stuart, Charles B. Charters, George W. Reed, Lamar Clay, Charles H. Clarke, Henry M. Chester and George W. Warner. Robert Brown continues as stage director, and Hudson and O'Neil as managers, Mr. Hudson being in advance and Mr. O'Neil with the company. Mr. Warde is booked for the entire season, which extends to June 23, 1888, and includes engagements in New York, Boston, Brooklyn, Philadelphia, Baltimore, Washington, Chicago, St. Louis, Cincinnati, San Francisco and other principal cities.

—"I have been kept pretty busy all Summer," said Fred. Solomon to a MIRROR man, "and am engaged to write songs almost a year ahead. During the Summer I have written a number of songs—'When Love is Asleep,' for Belle Urquhart in Erminie; a new eccentric song for Roland Reed in Humbug, entitled 'Never Again,' and all the vocal numbers for William H. Power's Ivy Leaf, including a patriotic Irish song, a comic song and an Irish duet. At present I am at work on a new comic opera, the book of which is by A. K. Fulton, of the Baltimore *American*. It is in three acts, and is entitled Pasquillo; or, The Bottled-up Kingdom. It is American, and the scene is laid in a city so surrounded by hills that the inhabitants seldom leave it. Their peace is disturbed by a couple of drummers, who enter the place and turn things topsy-turvy."

—We regret to announce the death of Annie Boudinot Sendelbeck, which occurred on August 8 in the Catskills, at the Fabian House, near Tannersville, Greene County. Mrs. Sendelbeck was forty-nine years of age, and succumbed as a victim of Bright's disease. She was well known formerly as an excellent operatic contralto under the name of Boudinot. She was in the company that gave the first performance of English opera in San Francisco, and filled creditable engagements with the Caroline Richings company, the Parepa-Rosa Opera company and the Clara Louise Kellogg company. Latterly Mrs. Sendelbeck had abandoned singing parts, and devoted herself to dramatic roles. She was recently under engagement to John Stetson, of the Fifth Avenue Theatre, and for several seasons played the part of Carconte in James O'Neill's Monte Cristo company. Her husband is known professionally as J. W. Shannon, and was for many successive seasons a member of Lester Wallack's stock company. Another son, Frank B. Boudinot, also survives her. A large circle of friends greatly deplore the loss of Mrs. Sendelbeck, who was as genial and goodhearted as she was talented.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the mechanism for the appearance (and disappearance) of the "double," and the different tableaux, being exceedingly well arranged. The scene showing the interior of the Opera House, Paris (Hennings), afforded Miss Victor an opportunity for displaying his figure in a series of statuette illustrations.

The Majeroni season was brought to a close on the first of this month by a grand complimentary benefit, the foregoing being the bill, with the addition of a charming little comedietta entitled A Kiss, and the recitation (in Italian) of "The Death of Count Ugolino" by the Signor. His Excellency the Governor and Lady Loch, Lord and Lady Brassey, etc., honored the performance by their presence.

A revival of The Silver King at the Princess' drew a big share of the holiday folk toward that handsome house. The piece was reproduced with much the same cast as when first presented to a Colonial audience, the most notable change being the appearance of W. Elton as Jaikes, vice Phil Day, whose name has been, previous to this, always associated with the part in Melbourne. Mr. Elton's performance was marked with that care which he always bestows on the characters allotted to him, and received the unmistakable approval of his audience. The Wilfred Denver of G. S. Titheradge was, like everything that able actor does, artistic and true, and Arthur Garner cannot be too highly commended for his most clever sketch of the gentlemanly villain, the Spider. Elijah Coombs was capitally played by Alfred Maltby, and Captain de Burgh deserves praise for his excellent portrayal of Sam Baxter, the detective. Isabel Morris, as the devoted and suffering Nellie, was most successful, and, as Olive Skinner, Emma Fischer looked pretty and acted gracefully.

"A Infant Phenomenon" is, as a rule, a thing to be avoided; but Little Daisy Chester is a most pleasing exception to that rule, and in the part of Cissy spoke her lines and acted in a manner that won the hearty applause of everybody. Mrs. Edouin Bryer created a good deal of amusement as Tabitha Durden, and Mr. Marsh was sufficiently prosy and egotistical as the Parish Clerk. The scenery, by Messrs. Gordon and Hennings, could not be surpassed, and the stage management is to be complimented on the rapid, clean and noiseless manner in which the changes were effected. Some of our theatres would do well to take a wrinkle from the Princess in this respect, for with them a "change" is often like a rehearsal of the earthquake in Claudian.

The Fourth of July was celebrated at the Alexandra by the re-appearance of Carrie Swain, as Mab in The Miner's Daughter. The play, we are told, is by Bret Harte, and abounds in "startling incidents and thrilling situations." The 'Frisco Mail, with four horses, is whirled through one scene, then comes a murder, next an explosion, the whole winding by with a fire. Throughout the piece Miss Swain lightens the proceedings with some exceedingly clever songs and dances. Her voice, of rare tone and quality, possesses the advantage of being thoroughly cultivated, and her "steps" evidence careful training and graceful execution. Like a feather in a storm, she is here, there and everywhere, and evokes rapturous applause from "the boys," who vow that "she can't be beat!" The characters which go to make up the piece for the display of her versatile talents are all creditably drawn. George Leopold as Yuba Bill, J. G. Joyce as Old Bummer Smith, G. P. Carey as the Judge, D'Orsay Ogden as Pedro, a Mexican Grosser; and John Forde as Templeton Fake, a crushed tragedian, all come in for their share of approval from large audiences nightly. As the prices are on the "popular" scale, it is safe to predict that Miss Swain will do good business during the remainder of her stay here. Up to the present her tour in these colonies has been a big success, and at the termination of this engagement she leaves Melbourne for London.

Frank Clark's Silk Stocking comb. still draws good houses, the latest sensation being *a la* Zazel, in which a lady is shot from a cannon on the stage to a trapeze hanging from the ceiling.

Brough and Boucicault's Burlesque co.: Bob Brough, Teddy Royce, W. Warde, E. Manning, Fanny Robina, Emma Temple, E. Harcourt, etc., returned to this city on Monday last from Sydney, where for five weeks, with Jack Sheppard, business touched the best on record. Their Comedy co.—D. Boucicault, Jr., H. R. Harwood, F. Laye, Geo ge L. Gordon, R. Haygarth, Florence Trevelyan, Nina Boucicault, E. Romer and Rita Wyndale—leaves this week to play The Pickpocket over there.

Brough and Boucicault have secured the Colonial rights to Held by the Enemy, and will produce the piece here shortly.

Williamson, Garner and Musgrove's Opera co. has returned to Melbourne from New Zealand, where it had a most successful tour. Opens at the Princess on Saturday, 16, in Princess Ida. Ruddigore will not be played this season.

The Majeroni appeared in Sandhurst on Monday last in G. L. Walker's dramatization of Ouida's novel, "Wanda." Latest advices report big business. From the Golden City they go to Ballarat, where Queen Elizabeth will be played. The signora is a niece (and pupil) of the great Ristori. Elizabeth is one of her best impersonations.

The Harding-Hassan Opera co., with Gracie Plaisted and a large co., opened at the Bijou for a short season with Girofle Girofla.

HOLLAND.

AMSTERDAM.

AUGUST 1, 1887.

Your correspondent arrived at her destination after a two weeks' ocean trip on the steamship *Schiedam* of the Royal Mail Line to the Netherlands, a line which, in a friendly spirit, I would venture to recommend to the profession and to the readers of THE MIRROR at large.

Turning from Neptune to the Muses, I will give a *resume* of the doings in the theatrical and musical world in Amsterdam at the present moment. Though it is not here as it is with us in New York, that with the Summer comes an almost complete cessation of hostilities, or, in other words, a dearth of theatrical performances, with the exception of those given by a few bold and enterprising managers, who make of New York their field of battle, where the campaigns, to be fought the ensuing season on the road, are first rehearsed so to say, the mine is sprung on the public, an idea being thus formed whether the new play is to be a go or not. Though, as I remarked, it is not so here, yet the Summer months in Holland are comparatively quiet.

The Royal Dramatic co., which, from the standing of its artists and from its organization, for in the Netherlands, as in France, there is no regular starring system, answers to the Comedie Francaise in Paris, has abandoned its headquarters, to wit, the large and handsome Stadsschouwburg (City Theatre), in the centre of Amsterdam, and is now playing at the Summer theatre in the upper part of the town. The co. is giving a revival of the Dutch version of Ohnet's Le Maitre de Forges, called here "De Industrieel von Pont Avesnes," and in which Louis Bouwmeester, the Irving or Booth of Holland, personates the self-abnegating forgemaster, while his sister, Mrs. Frenkel, whom I will call the Clara Morris or Sara Bernhardt of the Dutch stage, enacts the role of the proud and haughty Claire. Both artists are admirable in their respective parts, and the play, which had a long and successful run when it was first produced, always draws good houses.

The co.'s regular Autumn and Winter season reopens at the City Theatre the last of this month, with a grand production of Macbeth, with Bouwmeester as the vacillating Thane and Mrs. Frenkel as the ambitious Lady. In my next correspondence I will give an account of the production.

The next theatre in rank, the Grand Theatre, is now also in its Summer season, and revivals are the order of the night there as well, among them being the well-known melodrama, Rose Michel.

At the Frascati Theatre, a delightful little resort, Le Petit Duc holds the boards. Lecocq's tuneful operetta is sung by Manager Prot's Dutch Comic Opera co., of which Mrs. Budermann, a charming vocalist and bewitching comedienne, is the luminary around which the lesser planets revolve. The Sea Cadet of Genee is billed for speedy production.

The Park Theatre, a house identical to our Casino in construction and interior arrangement, only that it is larger than its New York competitor, is also occupied by a Dutch Comic Opera co. Dona Juanita is now the attraction, and is to be followed by The Bat.

At the Varieties the old-time Jack Sheppard is on the programme.

With the exception of the popular concerts at the Industrial Palace, a splendid building of glass and iron which fills the place in a certain sense here of the Crystal Palace in London, musical matters are naturally now at a standstill. The French and German opera seasons have not yet begun; neither has the season of classical concerts of Felix Meritus, the Thomas and Damrosch philharmonic concerts of Amsterdam, taken its annual start. *En passant*, I will mention a fact that is probably not known in America: Barring an occasional concert or a pantomime from time to time at the Industrial Palace, there are no matinees or day performances, neither theatrical nor musical, throughout the Netherlands.

Before closing have an additional note: Possart, the great, if not the greatest of German tragedians, is coming for a short season in October. He will give a round of his favorite characters. A. J. G.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Burlington, Vt., Sept. 10. Montreal 12, week.
A NIGHT OFF CO.: Bangor, Me., 18, Bucksport 19, Belfast 20, Waterville 22, Skowhegan 23, Hallowell 24, Gardiner 25, Bath 26, Brunswick 27.
AGNES ROBERTSON: St. Paul 22-4.
ARTHUR REHAN'S CO.: Poughkeepsie, N. Y., Sept. 7-8.
ADAMS-BOOKMAN CO.: Lasalle, Ill., 15, week, Bloomington 22, week.
AUGUSTA VAN DOREN: Providence 29, week.
ARABIAN NIGHTS CO.: Chicago June 27-Sept. 3.
AGNES HERNDON: Joliet, Ill., 29, St. Louis Sept. 5, week.
ADA GRAY: Syracuse 29, week.
ANNIE PIXLEY: Providence Sept. 19
BOOTH-BARRETT CO.: Buffalo Sept. 19.
BENJ. MAGINLEY: Hoboken, 29, week.
BARRY AND FAY: Boston 15, two weeks; Lowell, Mass. Sept. 2, Holyoke 8.
CARDEN'S TWO ROADS CO.: N. Y. City Sept. 19
C. A. Gardner: Indianapolis 22, week.
CLIO: Brooklyn Sept. 12.
CHIP O' THE OLD BLOCK CO.: Columbus, O., 29.
CROSSEN'S VICTOR DURAND CO.: Worcester, Mass., 29, week.
DENMAN THOMPSON: Bangor, Me., 29-31, Lewiston Sept. 1, Portland 2-3.
DEVIL'S AUCTION: Missoula, Mont., 19. Anaconda 20, Butte City 22, week, Helena 29-31, Bozeman Sept. 1, Miles City 2, Bismarck, Dak., 5, Jamestown 6, Fargo 7 8, Duluth 9-10.
DION BOUCICAULT: San Francisco 22, three weeks.
DOMINIE'S DAUGHTER CO: N.Y. City 22, week, Brooklyn Sept. 5, week, Newark 12, week.
DAN SULLY'S CORNER GROCERY CO.: Billings 17-18, Mont., Mile City 19-20, Bismarck 22, Jamestown 24, Casselton 25, Fargo 26-7, Winnipeg 29, week.
DARK SECRET CO.: Philadelphia, Sept. 12.
DELHAUER CO.: Canton, O., Sept. 12 13, Massillon 14-15, Alliance 16 17, Wooster 19
DELORME-NEAL CO.: Sinclair, Neb 22, week.
DALY'S CO.: San Francisco July 18-August 20, Salt Lake 23 4.
DOLORES (Spectacle): Philadelphia Sept. 1.
E. H. SOTHERN: Washington 31.
EVANGELINE: Milwaukee 15, two weeks.
ESTHER LYONS: Maysville, Ky., 15, week.
EFFIE ELLSLER: Long Branch, N. J., 31.
EUNICE GOODRICH: Leavenworth, Kas., 15, week.
EDITH SINCLAIR CO.: Buffalo 27.
EZRA KENDALL: Clinton, Ia., Sept. 1.
EDWIN F. THORNE: San Francisco, July 25, four weeks.
FRANK DANIELS: Syracuse 29.
FLORENCES (Mr. and Mrs.): Chicago August 29, two weeks.
FLOY CROWELL: Augusta, Me., 15, week, Lewiston 22, week, Nashua, N. H., 29, week, Gloucester, Mass., Sept. 5, week, Lowell 12, week.
FRANK MAYO: Buffalo 15, week, Chicago 22, week, Kansas City 29, week, St. Joseph, Mo., Sept. 3-7, Omaha, Neb., 8-10.
FRED. WARDE: Des Moines, Ia., Sept. 1-3, Moline, Ill., 5, Rockford 6-9, Bucyrus, O., 10.
FANTASMA: Toronto, Sept. 5.
FRANK FRAYNE: Brooklyn, E. D., Sept. 5.
FELTON-CONNIER CO.: E. Port Huron, Mich., 15, week, Flint 22, week.
FRED. BRYTON: Attleboro, Mass., 20. Boston 22, week, Lowell 30-31.
FLORENCE BINDLEY: Newark, N. J., 29, week.
GUS WILLIAMS: Columbus, O., 30.
GWYNNE'S OATH CO.: N. Y. City 15, week.
GRISMER-DAVIES CO.: San Francisco 15, two weeks.
GOLDEN GIANT CO: Olean, N. Y., 31, Hornellsville Sept. 1.
GEORGE C. MILN: Crookston, Neb., 18, Grand Forks 19-20, Winnipeg 22, week.
GRAHAM EARLE CO.: Homer, Ill., 15, week, Champaign 22, week, Rensselaer, Ind. 29, week.
HELEN BLYTHE: No folk, Va., 27.
HERNE'S HEARTS OF OAK: Montreal 22, week.
HOLE IN THE GROUND CO: Providence 29, week, N. Y. City Sept. 12, week.
HENRY DRAMATIC CO.: Plattsburg, N. Y., 15, week, Springfield, Mass., 22, week.
HENRY CHANFRAU: Philadelphia 29, week, Boston, Sept. 5, week, Chelsea 12.
HELENE ADELL: Holyoke, Mass., 29.
HELD BY THE ENEMY: Omaha 22-4, N. Y. City, 29.
HARRIGAN'S PARK THEATER CO.: Salt Lake, 27
HOME RUN CO: Oshkosh, Wis., Sept. 5
HELENE ADELL: Binghamton, N. Y., 8, two weeks.
HYERS' COMEDY CO.: Lincoln, Neb., 15-20.
JOSEPH JEFFERSON: Albany, Sept. 19.
JOHN F. WARD: Brooklyn, E. D., Sept. 12.
JOSEPH HAWORTH: Philadelphia Sept. 12.
J. B. STUDLEY: Hoboken, Sept. 12.
JENNIE YEAMANS: St. Louis, 27, week.
JENNIE CALEF: St. Catherines, Ont., 15, week.
JAMES O'NEILL: Hartford, Ct., Sept. 5, Springfield, Mass., 7.
J. Z. LITTLE: Lafayette, Ind., 31.
J. L. EURLEIGH: N. Y. City 29.
J. B. POLK: Brooklyn, Sept. 12.
KATE CASTLETON: Minneapolis 29.
KATE CLAXTON: N. Y. City 22, week.
KNIGHT OF LABOR CO.: Wheeling, W. Va., Sept. 1
KINDERGARDEN CO.: Danbury, Ct., 27, Springfield Mass., Sept. 8.
LIZZIE EVANS: Niagara Falls, N. Y., 18, Cincinnati, 20, week, Lexington, Ky., 29, week, Pittsburg, Sept. 5, week.
LAGARDERE (Spectacle): N. Y. City August 15—indefinite season.
LIGHTS O' LONDON: Philadelphia 25, week.
LOUIE LORD: Chicago 22, week.
LEWIS MORRISON: San Francisco 29.
LILLIAN LEWIS: St. Louis Sept. 12.
LE VOYAGE EN SUISSE: Louisville Sept. 5.
LOUISE POMEROY: Port Jervis, N. Y., Sept. 12.
LILIAN OLCOTT: Brooklyn, E. D., 29, week.
LITTLE NUGGET CO.: Chicago 15, week, Pullman 22, Kankakee 23, Lafayette, Ind., 24, Crawfordsville 25, Peru 26, Huntington 29.
MRS. D. P. BOWERS: Brooklyn, E. D., Sept. 12.
MINNIE MADDERN: Detroit 29, week, Oswego, N. Y., Sept. 5, Canandaigua 8.
MILTON NOBLES: St. Louis, 29, week.
MICHAEL STROGOFF CO.: Montreal 15, week, Toronto 22, week.
MARIE PRESCOTT: Sedalia, Mo., 15, week, Keokuk, Ia., 22, Fort Madison 23.
MADISON SQUARE CO. (Palmer's): Chicago, June 6-August 27.
MURRAY AND MURPHY: Elizabeth, N. J., 25.
MRS. RILEY'S CO.: Columbia, Mo., 15, week.
NEWTON BERRIS (Lost in London): N.Y.City 22, Brooklyn, E. D., 29, week.
N. S. WOOD: Brooklyn 22, week, Montreal 29, week, Toronto Sept. 5, week.
ODELL WILLIAMS: Bristol, Ct., Sept. 3.
PASSION'S SLAVE CO.: N. Y. City 22, week, Providence 29, week.
PARLOR MATCH CO: Rock Island, Ill., 29.
P. F. BAKER: Pittsburg Sept 5.
PATTI ROSA: Baltimore Sept. 12.
PECK'S BAD BOY CO.: Lynn, Mass., 22, Lowell 27.
ROBERT DOWNING: N. Y. City Sept. 5.
RAG BABY CO.: Chicago 22.
ROLAND REED: Boston, 22 week, Milford, Mass., Sept. 5.
RICHARD MANSFIELD: N. Y. City May 30—indefinite season.
RUSSIA CO.: Richmond, Va., 17-19, Washington 22, week.
ROBERT MANTELL: Reading, Pa., Sept. 12.
RHEA: Belfast, Me., Sept. 12.
RICHARD O'GORMAN: Bristol, Pa., Sept. 5.
RED FOX CO.: San Francisco 15, two weeks.
REDMUND-BARRY CO.: Philadelphia, 29, week.
SALSBURY'S TROUBADOURS: Bridgeport, Ct., Sept. 14.
STREETS OF NEW YORK: Providence Sept. 12.
SILVER KING CO.: Chicago, August 20, week.
SOL SMITH RUSSELL: Oswego, N.Y., 18, Lyons 19, Canandaigua 20, Niagara Falls 22, Hamilton, Ont., 23, Toronto 24-7.
SHADOWS OF A GREAT CITY. Boston Sept 5.
SKIPPED BY THE LIGHT OF THE MOON: Owosso, Mich., 18, St. Louis 19, E. Saginaw 20, Muskegon 22, Grand Rapids 23, Manistee 24, Big Rapids 25, Ionia 26, Battle Creek 27.
SALLIE HINTON: Bristol, Pa., Sept. 12.
T. W. KEENE: Gloversville, N. Y., 29. Chicago Sept. 5
TIN SOLDIER CO.: Grand Rapids, Mich., 18-19.
T. J FARSON: Troy 29 week, N. Y. City Sept. 5.
VERNONA JARBEAU: Chicago Sept. 5.
ULLIE AKERSTROM: Elizabeth, N. J., Sept. 5.
UNDER THE LASH CO.: Cleveland 15, week.
WE, US & CO.: Baltimore Sept. 5.
W. J. SCANLAN: San Francisco 29
WHITE SLAVE CO.: N. Y. City 29
WATKINS' CATNIP TEA CO.: Philadelphia Sept. 5.
ZOZO: N. Y. City Sept. 5.

OPERA AND CONCERT COMPANIES

BENNETT-MOULTON OPERA CO. A: Bridgeport, Ct., Sept. 5.
BENNETT-MOULTON OPERA CO. B: Lynn, Mass., 29.
BENNETT MOULTON OPERA CO. No. 1: Portsmouth, N. H., Sept. 1.
CARLETON OPERA CO.: Detroit Sept. 5, week, Cleveland 12, week.
CARROLL OPERA CO.: Atlantic City, N. J.—Summer season.
GRAU OPERA CO.: Brooklyn 29.
GRIEVES OPERA CO: Washington July 4—indefinite season.
HARRIS OPERA CO.: Baltimore—Summer season.
HAMERSLY OPERA CO.: Mansfield, O., 15, week.
KIMBALL OPERA CO.: Lowell, Mass., Sept. 6-7.
MACCOLLIN OPERA CO.: Cincinnati, June 13—Summer season.
MCCAULL'S OPERA CO.: N. Y. City July 25—indefinite season.
ROYCE-LANSING BELL-RINGERS: Baraboo, Wis., Sept. 1.
STARR OPERA CO.: Philadelphia June 6—Summer season.
WILBUR OPERA CO.: Toledo June 13, ten weeks.

MINSTRELS.

BARLOW BROTHERS': Naugatuck, Ct., 30.
BAIRD'S: Shelbyville, Ill., Sept. 8.
FIELD'S UNITED OPERATIC: Upper Sandusky, O., 23.
GORMAN BROTHERS': Providence 25-7. Taunton, Mass., Sept. 1.
HICKS': Hornellsville, N. Y., 29.
HENNESSY'S: Plainville, Ct., 18, Wallingford 19
HAVERLY'S: Duluth, Minn., 19-20, Minneapolis 22-4, St. Paul 25-7, Winona 29, Lacrosse, Wis., 30.
MCINTYRE AND HEATH'S: Decatur, Ill., 19.
RANKIN AND WILSON'S: Danville, Va., 25, Richmond, 26-7.
SWEATNAM, RICE AND FAGAN'S: Boston 15, week, Providence 22-4, Worcester, Mass., 27.
T. P. W.: Worcester, Mass., 18, Manchester, N. H., 19, Fitchburg, Mass., 20, Lawrence 22, Salem 23, New Bedford 24, Newport, R. I., 25, Gloucester, Mass., 26, Lynn 27, Brooklyn 29, week.

VARIETY COMPANIES.

EMILY SOLDENE CO: Boston, 15, week, Holyoke, Mass., Sept. 6.
DUNCAN CLARK'S CO.: Canandaigua, N. Y., 20.
MAY ADAMS CO.: Chicago 15, week.
PAT ROONEY: Saratoga, N. Y., 22, Springfield, Mass., 24, Holyoke 25
RENTZ-SANTLEY CO.: Hoboken 29 week.
SPARKS BROTHERS: E. Brady, Pa., 22, Kittaning 23, New Bethlehem 24, Dubois 25, Reynoldsville 26, Brookville 27.
TONY PASTOR'S OWN CO.: Elmira, N. Y., 18, Scranton, Pa., 19, Wilkesbarre 20, Yonkers 22, Plainfield, N. J., 23, Burlington 24, Asbury Park 25, Red Bank 26, Long Branch 27.
TOPACK-STEELE CO.: Boston 15, week.

CIRCUSES.

BARNUM'S: Auburn, N. Y., 18, Canandaigua 19, Rochester 20, Syracuse 21, Oswego 23 Watertown 24, Ogdensburg 25, Malone 26, Plattsburg 27, Quebec 29, Three Rivers 30, Montreal 31-Sept. 1, Suspension Bridge, N. Y., 20, Batavia 21, Buffalo 22, Dunkirk 23, Erie 24.
HURLBURT-HUNTING: Bethlehem, Pa., 25-7.
DORIS': McPherson, Kas., 19, Eldorado 20.
KING FRANKLIN: Marchall, Mo., 22.
LEE'S: Williamsport, Pa., 15, week.
MAIN'S: Southington, Ct., 20.
MILLER-STOWE: Gloucester, Mass., 17-18, Salem 19-20, Haverhill 22 3, Lawrence 24-5, Manchester, N. H., 26 7
MENCHES: Bellefontaine, O., 19-20, Urbana 22-3, Marion 24-5.
SHIELDS': Chattanooga, Tenn., 15, week.
SELLS BROTHERS': Freeport, Ill., 18, Rockford 19, Elgin 20, Valparaiso, Ind., 22.
WALLACE'S: Ebensburg, Pa., 15, two weeks.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: City of Mexico 15 —indefinite.
COUP'S HORSES: Lincoln, Neb., 22-3.
MORRIS' PONY PARADOX: Indianapolis 15, week.

Art versus Spectacle.

Say what you will about the "as it is" and "as it ought to be's" of stage matters, there will have to be set forth an immense force of high art, theory and practice, in order to counteract the influence upon the masses of amusement-seekers produced by that superlative aggregation of gorgeousness, The Fall of Babylon.

The name is a trifle unfortunate, suggesting, as it does, by association, a mere pyrotechnic exhibition, or at most the demolition, by some stage mechanism, of the walls of that ancient city. Nothing of the sort.

It is a pantomimic representation in colossal proportions of the scenes surrounding the repeated attempts at capture of this flower of the Chaldean cities by Cyrus, King of the Persians. It is regular "theatre acting," only out of doors. It is as if heretofore you had been looking through the little end of the opera-glasses, which, being now swung round to their normal position in your hands, you are struck dumb with astonishment at what you behold.

Imagine, these sunny evenings, the sky for a ceiling, the ground for a floor, all the air there is for a fan, and "grand stands" for benches, ranged around three sides of a square! Imagine a drop-curtain 428 feet long, representing the outside walls of a great city, uniformed guards promenading about among its towers in the gray light of the morning's dawn!

Imagine 200 feet of greensward between you and it, sloping parterres and steps dropping away from the walls, wide walks laid out with brown canvas and a huge raised dais in the centre!

Imagine a huge bay window, about the size of an ordinary stage, for the orchestra; huge figures like illuminated statues for footlights, reinforced by patrol-box-looking sheds farther out on the green for the further throwing on of colored lights!

Imagine that for the space of two hours, without stop, delay, fall of curtain, go-out-to-see-a-man time, or opportunity for so much as the wink of an eye, is there portrayed instead of the old hackneyed love-story with its "stale, flat and unprofitable" history of two or three lights—sillys and their heavy-villain attachment, the most dramatic episodes in the history of two of the most powerful and luxuriant nations of the earth—this, too, with a vividness and (Heaven be thanked!) promptness such as nothing theatrical save a first-class minstrel show ever favors its spectators.

No one wishes the triumph of mere sensuousness over intellectuality on the stage, or physical amusement at the expense of artistic representation of the human passions; but one cannot help wishing, from the depths of his soul, that some of the elements for securing continuous, breath-holding attention might be transferred from this "show" to the legitimate stage—than which none is so powerful an element as the readiness and dispatch with which stage business—which is nobody else's business—is swept aside and the spectator given the full value of his ticket in being entertained, and not swearing at the "confounded delay."

Imagine the "walls" being drawn aside to disclose, not one little parlor, street or lane, but an entire city, with its palaces, towers, temples, shrines, rivers, bridges, men, women and children, thronging through the streets, pursuing their daily avocations; groups of priests shedding incense and invoking their gods; girls bearing flowers; the queen and her household, the officers of state, all complete in detail, incomparable in costume and color effect, and so massive in proportion that involuntarily the audience utters a gasp of excitement!

Imagine, then, this whole company of gorgeous and picturesque humanity pouring out the massive gateway down the sloping parterres on to the greensward in front to the accompaniment of colored lights and music, eaded by a procession of singing priests who slowly mount the raised dais in front, and, forming a pageant round that square, which truly in the line of things exciting, spectacular and Kiralfy, *is* unparalleled!

Imagine, instead of one *corps de ballet*, about a dozen, clad in all imaginable colors and costumes, dancing, swaying and forming squares and "figures" as they advance, mingling with troops of soldiers on foot and horse and in all styles of uniform; royal chariots, common city-folk in their strange Eastern habits, scores of little children, besides elephants, camels, cows, goats and other animals of sacred association; vocal music alternating with instrumental, all under constant play and colored lights, presenting a scene never to be forgotten in its weird, strange, charming intensity!

One must read the Bible or the libretto to get the thread of the succeeding events, some of the features of which are the games before the King, including acrobatic feats of every description, running races, wrestling matches, making of pyramids, and the ballet proper. One feature of this last stirs the people to the wildest enthusiasm. In the front of a background of exceeding magnificence a row of coryphees stand, arm-linked, the entire length of the stage, producing the effect, when dancing, of a strand of many-colored silk fringe swayed to and fro by a passing breeze.

Then there is the Jewish wedding procession and the Belshazzar feast of royal magnificence, with its sudden dramatic transition from the light-colored joy and feasting to the blood-red shadows of fear and horror as the fatal handwriting on the wall is thrown out in such startling distinctness as to make even the members of the audience feel around to see in which pocket the conscience lies. Then couriers dashing hither and thither across the sward, as if in a chase for life, carrying messages of warning to the King; the storming of the walls, the repulse, the final entrance of Cyrus into the feast-drunken city by means of the historic strategy of draining the canals leading under the walls, through which he and his men passed "as through dry streets."

Then follows the leaping of flames from the massive walls and high towers, when one involuntarily looks for the fire department; screams, groans, cries and dropping together of walls, towers and bridges in tragic and frightful confusion.

What has become of the gay rioters, the King and Queen, the swarms of dainty dancers, the elegant costumes of the women, the children! One is thrilled with horror as the bright, rosy hues change to lurid, and blood-red, thence to shadow, and shadow into deepest black, and soon a dense volume of smoke is all that remains before the eyes of the vast audience, who seem rooted to their seats and with difficulty respond to the ejaculations of the lighter hearts who gather up hats and canes for departure. "Giddy, Fred, Giddy! By George, I never saw anything like it! That beats the top now, old boy, hey! What time has it got to be, anyway? When's the next boat?"

The wise ones of Cincinnati, driven to their wits end at a time last year when their streets were in a bad case of house-cleaning, for means whereby to attract the festive stranger within the gates, put heads together and formulated this gigantic scheme, first associating its working with their Exposition. The nourished serpent turned, however; the Babylonian feast and holocaust absorbed the fruits of industry within the agricultural halls; the big show had "to go," and this New York stock company negotiated for its purchase.

What the end of the thing will be remains to be seen. It cannot be "traveled," of course; so probably its end here will be its last end, and it will remain as one of the "New York Onlys." FANNY EDGAR THOMAS.

Portia's Mercy Speech.

In the goodly, godly and greasy city of Cincinnati there lives one Virgil A. Pinkley, who is Professor of Elocution in College of Music of Cincinnati and of Sacred Oratory in Lane Theological Seminary. With him I have lately had a friendly discussion on some points in the reading of Portia's great speech, commonly called the Mercy Speech. The first line of the speech, it will be remembered, is:

"The quality of mercy is not strained."

Now, in the reading of this line, simple as it has always appeared to those that have never given its reading a thought, and simple as it has always appeared to many of those that have given its reading a thought—in the reading of this line Prof. Pinkley and I differ about as widely as we well could differ. He says that *quality*, *mercy* and *strained* should all be emphasized, while I say that there is but one word in the line that should be made emphatic, and that that word is *strained*.

I avail myself of the opportunity to remark that not one of the five ladies I saw play (at, in some cases) Portia last Winter read this line correctly, and, further, I do not think there was one of them that did not make as many errors in reading the Mercy Speech as it has lines. Portia has always been accounted one of the best parts for a juvenile actress, with a leaning to comedy, in the whole range of the drama, though it is an easy part to play as far as the action is concerned. It is the opportunities the part offers for the actress to show her skill as a reader that gives it its prominence. Yet how few actresses that play the part seem to have any conception of the opportunities it offers them! They memorize the words, speak them with more or less unction, do the "business" of the part, and seem to think they have done their duty to author, themselves and public. But they haven't—no, not by a long way! No woman has ever lived that could read the part of Portia really well without giving it much careful study. And I greatly doubt whether there is, at present, a woman on the American stage that, unaided, would be able to read the part in a really satisfactory manner. It is a very difficult task, much more difficult than the players of Portia themselves have the faintest idea of. Of the ladies I saw essay the part last Winter, Mrs. Foster seemed most nearly to appreciate the responsibilities she assumed.

But to return to my differences with Prof. Pinkley, whose reading of the line under discussion I know full well is the one generally heard. He says: "What is strained? *Quality*. Quality of what? *Quality* of *mercy*. Is the *quality* of *anything else* ever strained or enforced — constrained? Yes. What? The quality of obedience, when the one who commands is a tyrant and has no hold on our respect or love How should I read it? 'The *quality* of *mercy* is not *strained*.'" Prof. Pinkley adds that he has submitted the line to one hundred persons, a large percentage of whom were graduates of colleges or universities, trained in the laws of logic, skilled in thought analysis, and has not found *one* in the hundred that would make *strained* bear all the emphasis.

It will be observed that, according to Professor Pinkley, Portia does not talk about *mercy* at all, but about its *quality*.

> *The quality of* mercy is not strained:
> It droppeth as the gentle rain *from Heaven*
> *Upon the place beneath*.

The words italicized do not add one iota to the thought. They do not even in the slightest degree perfect or embellish the picture suggested to the mind. They are used either to fill up, for poetic embellishment, or to strengthen the diction, or, perhaps, for all three purposes, and consequently they might be dispensed with without any loss whatever, so far as the sense is concerned. In the grammarian's grammar, *quality* is the subject of the verb; not so, however, in the elocutionist's grammar. In his grammar the words *quality of mercy* are the subject of the verb—they express one simple, one unrestricted thought—and so he should treat them. In like manner he should treat the words *rain from Heaven upon the place beneath*. The emphasis he would give *rain*, if it were not followed by the other words, must be distributed over the whole clause; or, more properly perhaps, the words *rain*, *heaven*, *place* and *beneath* must be about equally emphasized, the last a little the most strongly.

There are those that tell you that when "the thought is out," as they express it, the words that follow should be tripped over lightly. They say you should not attempt to make of words that are really nothing, something—All wrong! The words are there—there generally for a good purpose, for a purpose that the reader often has not sufficient acumen to discover, and to slight them would be to ruin the writer's diction. In all such cases the last word is slightly the most emphatic. As an illustration take this simple, familiar sentence: She has the most expressive pair of eyes I have ever seen *in a human head*. The last four words add nothing to the thought, but would anyone trip over them lightly in speaking the sentence? Would that be natural? Quite the contrary; these four words would, and should, get more breath than any other four in the sentence. They, as redundant words often do, add to the effect, if properly spoken.

But let us get back to the first line once more. What is the thought that Portia opposes to Shylock's question? Why, the thought that mercy does not come by *compulsion*, that it comes of *itself*, that it is *spontaneous*, that it comes because it can't help coming. Hence, in the language of every-day life, we have:

> PORTIA. Then must the Jew show *mercy*.
> SHYLOCK. What will *compel* me to show mercy?
> PORTIA. Mercy doesn't come by *compulsion*, mercy comes of *itself*; or, in the language of the text, mercy is not *strained*.

All the words in the line, then, should be tripped over quite lightly, and equally lightly, until we come to *strained*,—*i e*, the line should be handled just as we would handle the sentence, Mercy doesn't come by *compulsion*, which conveys precisely the same meaning.

Of some other disputed points, at a future time, after which I will indicate, as nearly as I am able, how in my judgment the whole speech should be spoken. ALFRED AYRES.

P. S. I blundered recently in giving the pronunciation of *diocesan*. There is no authority for sounding the *c* like *k*. There is ample authority for sounding the *s* sharp, but this puts too much of the unvocal into the word to be pleasant. A. A.

It is thought that Little Puck, in which Frank Daniels stars, has had quite a career before production. Howard P. Taylor wrote it originally; then Fred. Maeder and Robert Fraser exhausted some of their brains on it, and now A. C. Gunter has re-written one of the acts. Rehearsals of the play will begin August 25 There will be twenty musical numbers and ballets. The first act will represent the interior of a banker's house, which will be transformed into a Temple of Buddha; the second act a school room, with a number of trick sets, and the third a ball-room, which is transformed into a broker's office.

The Actresses' Corner.

There are some abuses that bring about their own reform, and overdressing is one of them. All over the country this Summer the commonest and most unpleasant people have been the most gorgeously dressed, till at last, as is natural, the better classes, to make a distinction between good breeding and family and ignorance and mushroom growth, have resolved to reduce the pleasures of the toilette.

* * *

Their outward appearance shall settle their status. To that end the great ladies of the land are taking one trunk to a hotel, instead of a dozen. They are airing three costumes a week, instead of twenty. They have left their jewels in their family vaults or in Tiffany's safes, and to the vulgar they leave diamonds and satins as a trade-mark.

* * *

The queer men who went off to seek their fortunes in the wilds of the great territories of the West are being heard from. Miss Fresh, from Dakota, and Mr. Green, from Montana, the Follys from California, are coming thicker and more of 'em every season. The old man struck it rich, married some woman who did his washing, or who sang comic songs at the dance-hall in the Gulch or the barroom on the Bend. There are never but two classes of women in these rough places—the honest, common workers or the tawdry, idle adventuresses.

It's usually the wash-woman, thank God! who rewards a marriage certificate with a family. And these families, as I say, are beginning to be heard from. They take a cord of money and start East to get into society. They buy extravagantly and put on things ignorantly. There was one young lady who stopped at St. Louis to buy jewelry. St. Louis is a good place, and this miss purchased a pair of bracelets for $3,000; then she expressed a wish to have them soldered on so she wouldn't lose 'em off. The polite shopkeeper told her that she might not want to wear them on all occasions; but she thought otherwise; so there she is at Long Branch this season, in bathing, down to breakfast, and taking her lunch with magnificent stones glittering on her wrists. Of course, to keep this company very good clothes should be worn. Little miss sailed in the other morning, when it was cool, with a black velvet, sleeveless dress and a diamond cross pinned on the side of her hair. She was a feature of a 9 o'clock breakfast, you may be sure.

* * *

The cottagers of Newport and the swells of Bar Harbor claim the first blow in this war on over-dressing; but there is no doubt that it began in London, where Americans have been distinguished for tremendous toilettes. They would rush over to Paris, get outfits, and come back and dazzle the hotel-keepers and paralyze pedestrians with the multiplicity and glory of their costumes.

* * *

At a *table d'hote* in Paris a lady in rich laces and costly silks is sure to be called American. I heard a man say to his companion, who, after surveying a bediamonded female in a box at the Lyceum in London, asked "What Princess is that?" "Why, that's probably a pork-packer's wife from Chicago, or a New York politician's daughter."

* * *

Have my lady readers seen velvetiere yet? It's a beautiful, cheap, lustrous material, handsome as Lyons velvet—light, and repellent of dust. The horror of velveteen is its weight and the lovely coating of dirt it accumulates and will not part with. The trouble with beautiful silk velvet is its price and perishable nature. Here comes the new fabric, velvetiere, devoid of all the drawbacks, to fill all the requirements. Your Frou Frou looked at a piece the other day—just the shade of a splendid purple pansy leaf—and she could almost have reviled her ancestors that they had be stowed upon her a complexion that bars out all those charming shades of heliotrope, lavender, and the fascinating hues of a lovely black eye.

* * *

Do you know, a sweeter combination of color I never saw than I saw on a ward politican the day after a primary meeting. A tender, purplish grey, such as preludes the earliest dawn, deepened and darkened to that pansy purple I admire so much; and above that struck in a rose pink that faded gently into the sweet grey again. It was artistically delightful, worn by a very common man, with utter ignorance of its value in the aesthetic world of decoration. He had stopped an angry man's progressive fist with too much precision and his right eye the night before. But he was a darling next day, as far as beautiful coloring was concerned.

* * *

You learn from this that Frou-Frou is an artist. She can call herself a potrait painter, since painting the human face constitutes one. From the fashionable coast of Cape May there came one Friday a radiant maiden to attend a wedding in New York—the bridal pair to sail on Saturday—and this friend to accompany them through their honeymoon in Europe.

To begin with, the mosquitos had speckled her like a trout; and to go on with, she got up in the night at the hotel, and, heading for the next room, took a door to her nose with the same fervency with which a bear hugs a man. The poor girl put on cold water, eau-de-cologne and cholera mixture with promptness. They were of no avail, and, in answer to a message, Frou-Frou found her at ten next day—a sight. A pair of 'ovely black eyes were connected by a bar of royal purple dashed with black. She spatted on cold cream and then dabbed on powder. The first question you'd have asked her was: "What did you die of?" The wedding was at 12, the sailing at 3. Tempus was continuing to fuge Heroic measures were decided upon. The doctor of the hotel had said that it was too late for remedies. A camel's-hair brush, four tubes of oil paint, silver white, yellow ochre, cobalt blue and carmine were sent for, and a complexion set up on the bottom of a soap dish. The poor dear's cuticle was matched on the good places; the bruised skin was painted; the skeeter bites were touched up, and the veriest dust of veloutine swept like a butterfly's breath across the whole performance. She wore a hat at the ceremony, as she went in travelling rig to the church. So a dotted illusion veil went on last, and she was a triumph.

* * *

Everything went well till she struck the steamer, when demonstrative friends began to kiss the mosquito bites, and a young man who is suspected pressed her to his bosom and wiped off her left eye with his white wedding neck-scarf, when she attracted more attention than the bride. But in the start she did great credit to

FROU FROU.

Professional Doings.

—Rose Watson has engaged with Gus Williams for the season.

—The opening date of the new Murray Opera House at St. Paul, Minn., has been changed to Nov. 7.

—Emma R. Steiner, at Steinway Hall, can be engaged for director or to do any kind of musical work.

—Oliver W. Wren, the comedian, is summering with Mrs. Wren in the little town of Ancram, N. Y.

—Manager Charles Atwood, of P. Harris' staff, has been transferred from Cincinnati to Louisville.

—W. E. Sinn's Alcazar in London company opens at Burlington, Vt., on Sept. 10, and goes thence to Montreal for a week.

—John Havlin is the first of the Cincinnati managers to open his theatre, beginning its season August 20 with Lizzie Evans as the attraction.

—Rome under Nero, the spectacle now under production at Cincinnati by the Order of Cincinnatus, is in its third week, and attracts a nightly attendance of between five and six thousand spectators.

—The management of the Uniontown (Pa.) Opera House desire to secure an opening attraction for Sept. 5. Also attractions for the County Fair dates, Oct. 4-5-6.

—Frank E. Jamison, of Dan Sully's company, celebrated his birthday at Anaconda, Mont., on August 9. He received a number of handsome presents from members of the company.

—Messrs. Gleason and Alexander, managers of the Stricken Blind company, have kindly released A. S. Pennoyer, who was to have been their business manager, to enable him to accept the position of manager of the Hartford (Ct.) Opera House for F. F. Proctor. Mr. Pennoyer will continue to fill time for the company until his successor is appointed.

—After playing nine nights with the Passion's Slave company, Abbie Pierce joins Winnett's Great Wrong company. The latter consists of the following: J. B. Studley, Harry Colton, Willis Baker, George D. McIntyre, Percy Meldon, Fred. Richter, Albert Amberg, Abbie Pierce, Fanny Marsh and Minnie Kisselle. Carrie Rose will replace Abbie Pierce at Providence on August 29.

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London News and Gossip.

LONDON, Aug. 3.

Pettitt and Grundy's new melodrama, The Bells of Haslemere, rang out merrily at the Adelphi last Thursday evening in a way which must have been highly satisfactory for all concerned. Even before the curtain went up the play had been bought for America by Uncle Sam French, who is a regular old sharp at ferreting out probable successes—and don't you forget it; and on the night of the production the colonial rights were secured by the Australian *entrepreneur*, Musgrove. Thus it would seem that these Bells are destined to be heard by a considerable section of the English speaking race "down under" and otherwheres. Meanwhile there is good reason to assume that the London run will rival, if it does not surpass, that of Harbor Lights. It is never safe to prophesy unless you know, but this is how things look at the time of writing. Wherefore, as I set out by saying, the authors, the actors, and last, but by no means least, the managers, have every reason to be satisfied with the position of affairs.

* * *

The Bells of Haslemere is in four acts, the first two of which, albeit good of their kind, have a very strong family likeness to what we have seen before—not only on the same boards, but, as a matter of fact, wherever the modern melodramatist has worked his wicked will. On the other hand, the third act is not only novel—it is also intensely interesting, and the author's efforts being ably seconded by some exceptionally ingenious specimens of the stage-mechanist's art and capital acting all round, it is, after all, not wonderful that so big a success has been scored. The fourth act is an improvement on the usual tame explanatory business which characterizes the end of your average melodrama, when your average melodramatist has in the previous act spread himself upon a more than usually ambitious sensation—an improvement, that is to say, so far as concerns the introduction of exciting incidents, and yet more exciting mechanical changes. The difficulty, of course, in a case of this kind is, while avoiding the Scylla of dulness to steer clear of the Charybdis of anti-climax. Judging by the way in which they were received on Thursday night after the curtain had finally, fallen Pettitt and Grundy would seem to have hit the happy mean.

* * *

I don't complain of acts one and two because they are old-fashioned, and I don't blame Pettitt because in his construction he has chosen to run on the old familiar lines. If he had tried to run on any other, the Adelphi audience would have reviled him. It is always a good thing to know your audience and to act accordingly.

* * *

To begin with, Frank Beresford, the Squire of Haslemere, has come of age in time to discover that his estate is mortgaged "up to the hilt"—whatever that may be—and that unless he raises rents and Cain generally he must, like many another hero of melodrama, go forth a beggar. Naturally he elects to go forth, but not before the beauteous Evelyn (sister to a local miller who is a bit above himself) has promised to be true, and to wait for better times. Of course villainy is (and has been) at work. The villains are three in number: Silkstone, an escaped convict; Thorndyke, the Squire's trustee, and Captain Vere, an adventurer. Silkstone is now "a London financier," and he and Thorndyke have forged the mortgage which turns out Beresford; though why he should take everything on trust as he does is one of those mysteries which probably never will be cleared up while modern melodramas continue to be written. Silkstone's ambition is to settle down and become a country gentleman—also to take the beauteous Evelyn to wife. It is perhaps unnecessary to say that Silkstone has already at least one wife. This is Mary Northcote, the schoolmistress, who fled from him on discovering his boldness and badness, and coming to Haslemere kept school with some success and betrothed herself to the sturdy miller. *She* believes Silkstone is dead, but, alas! he is not. Wherefore, without confiding in anybody but Beresford, Mary gets right away. What more natural now than that the villains Silkstone and Thorndyke should by faked documentary evidence convince the sturdy miller that Mary is no better than she should be, and that Beresford is the cause thereof? The beauteous Evelyn, however, swears that she will still be true, and Beresford, now somewhat disgusted with the old country, starts for the States to take a situation which has been provided for him by Vere, the kind member of the nefarious trinity. Thus far acts one and two.

* * *

Of course the situation provided for Beresford by Vere and Co. is about as wrong as wrong can be. Vere and Co. have forged United States notes to any amount, and they want a respectable "mug" to pass them. Beresford is the vessel selected. The firm deals in most things—from cotton to canned stuff. Beresford is sent out with (I presume) a commission to buy, in a general way, anything, and to pay for it in notes with which the firm provide him. Of course he suspects nothing, or how could the play go on? Well, then, the act opens on an Irish plantation, or an Irishman's plantation—which is not exactly the same thing—somewhere down South. Beresford is buying produce for dear life. Norah, the Irish planter's daughter, has fallen in love with him; for is he not quite too, too lovely? Vere is here, disguised in an umbrella and whiskers, watching Beresford. Silkstone is here, disguised in white, watching Vere and Beresford. A comic blacksmith, who figured in acts one and two, is also here, but without explanation. Silkstone's avowed object is that Beresford shall rot in an American jail. To this end he informs planters in general and a steamboat captain in particular that the Beresford notes are forgeries. As the steamboat captain is Norah's sweetheart, he at once becomes deeply interested, and immediately inaugarates preparations for lynching the blarsted Britisher. Then ensue all manner of wonderfully metamorphoses: The plantation turns inside out and becomes a log hut, in which Beresford is confined preparatory to lynching. But who can lynch when an American girl says Nay? Miss Norah and a friendly nigger assist Beresford to escape, and the log hut simultaneously changes into a bayou of the Mississippi, along which Beresford and the nigger panoramically progress in a property boat. Arriving at last at "The Cane Brake," bloodhounds are heard in the distance—the nigger goes one way and Beresford the other. Presently he happens on the villain Vere, who has been wounded by irate planters, and appears in *articulo mortis*. Beresford succors him and, as one good turn deserves another, Vere confesses that the notes were forged by "the firm" and that the mortgage which turned Beresford out of Haslemere was manufactured in the same fashion. Vere then dies, or plays possum, or something, and a fearful storm comes on, during which Beresford's garments are torn to rags.

* * *

By this time we are in "the Mississippi swamp"—and a dismal place it is. Beresford, fever-stricken and delirious, thinks he hears the Bells of Haslemere. He babbles of green fields and all manner of other things. Just as it seems as though he really must give up the ghost, a passing steamboat stops and takes him off, and the third act is over.

* * *

Now we hurry back to England, in order that Virtue may be rewarded and Vice punished. Silkstone, Beresford and the comic blacksmith all turn up with commendable punctuality. The repentant villain, Vere, is perhaps not far off—but soft, I anticipate. Silkstone has got the sturdy miller in his toils, and is on the point of forcing him to compel the beauteous Evelyn to yield to his (Silkstone's) wishes, but the good gods (meaning those in the upper gallery) will have it otherwise, and so Mary Northcote turns up to confound her wicked husband and frustrate his knavish tricks. He endeavors to drown her in the mill-race, but is foiled by Beresford, who is always handy when wanted. Silkstone and Thorndyke then quarrel over the division of the spoil, and Thorndyke shoots—and shoots straight. Thorndyke would now turn Queen's evidence to save his skin, but the other villain, Vere, has come to life and anticipated him. So Beresford has his own again—which includes the beauteous Evelyn—and Mary is able to marry the sturdy miller, and all ends happily.

* * *

Terriss, as the Squire of Haslemere, had a very fat part, and made a good deal of it. T. D. Beveridge, as the villain Silkstone, and Charles Cartwright, as the villain Vere, did ill well and were rewarded with the execrations of a virtuous audience. John Beauchamp, who played villain No. 3 was inappropriately made up, but played with his accustomed care. Sidney Hayes as the miller, T. H. Darnley as the steamboat captain, R. Courtneidge as the Irish planter, and Howard Russell as a down-east ditto, all scored heavily. E Dagnall deserved praise for his representation of the faithful nigger. E. W. Garden played the comic blacksmith and Clara Jecks the wife of the same just in the same way as they played in Harbor Lights—that is to say, very well.

* * *

The female interest is not so strong as it might be, but its exponents are well up to their work. These are Miss Millward as Evelyn, Annie Irish as Mary, and Helen Forsyth as Norah.

And now, having run to such an unconscionable length, I have only room to say that the scenery is really and truly beyond all praise—and that of the eleven scenes given, Bruce Smith has provided nine and Perkins and Telbin the other two.

* * *

The Royal General Theatrical Fund ate its forty-second annual dinner last Friday night, and this time it chose the Whitehall Rooms of the Hotel Metropole, Northumberland Avenue, to eat it in, in lieu of Willis' Rooms, which, as I have before reminded MIRROR readers, was formerly Almack's, of more or less happy memory. The dinner in question was partaken of by about 150 diners—some members of the profession and some not. The chair was taken by the volatile Charles Wyndham, who was appropriately serious while pleading the cause of the Fund and urging its claims upon his fellow-players. His eloquence produced a matter of £600—of which one-sixth was subscribed by Victoria, the Queen of these Islands, and one-twelfth by Chairman Charles himself.

After the more serious business was over, Wyndham and Bancroft had a mock passage-at-arms, or, rather, at tongues, which supplied some welcome comedy to the proceedings; and anon Lionel Brough distinguished himself by delivering a lively speech full of sound common sense. Whether Brough's fellow-mummers relished it entirely I am not prepared to say, for he alluded to the man in the story who, when asked why he travelled third-class on the rail, replied that he did it in order "to study character." Brough added slyly that very few actors seemed to travel third-class now; and he was not so very far out.

* * *

Wyndham closed the Criterion last Thursday in order to indulge in a little holiday. During that holiday he will amuse himself (and his audience, too, I doubt not) by playing in German to the play-goers of Berlin. Charles is not new to this sort of thing, however. Some years ago he did ditto in the German capital, appearing as Bob Sackett in Bronson Howard's comedy Brighton, which, before its transplantation to English soil, was called Saratoga. When Wyndham returns he will revive David Garrick, with which he closed. Meanwhile the Cri will reopen for a short season with poor H. J. Byron's comedy, Our Boys, which had at the Vaudeville the largest run of any play in any land—nearly five years to wit. In this David James will resume his original character of Perkyn Middlewick, Butterman.

* * *

Cecil Raleigh (who in collaboration with R C. Carton, brother to the eminent London oculist, Critchett, and husband to the sister of Edward Compton, who wrote The Great Pink Pearl) sails on Sept. 1 for New York, there to produce on or about Sept. 18 the aforesaid G. P. P. at your Lyceum. I think I have before told you that I and many other more or less good judges regard this piece as the cleverest and most ingenious comedy seen for years. Therefore am I anxious to hear your opinion of it. But whatever you do, be sure that the mock-American millionaire. Anthony P. Sheen, is entrusted to proper hands, or, good as all the other parts are, and well as they may be cast, the Pearl will not have a fair chance.

* * *

Raleigh, who has in hand a new drama (also with Carton) for early production at the Olympic, will be found a merry man. He is dramatic critic of our *Sporting Times*, *alias* the "Pink Un," a journal which would rather call a spade a spade than not, and is altogether hardly a journal that the Young Lady of Fifteen would care to allow her mother to read. He is also a Pelican. When he arrives he will doubtless explain to you the mysteries of that Order. All I dare say to you for the present is that as the Snark is a Boojum, so a Pelican is a kind of Shennanagin—only more so.

GAWAIN

Gossip of the Town.

A portrait of Stella Rees, one of the handsomest of our younger leading ladies, heads this column. Miss Rees has just been engaged as leading juvenile in support of Robert Downing, and will appear as Desdemona and Parthenia. During the latter part of last season she was leading lady in Edmund Collier's company. Miss Rees made her first professional appearance, about four years ago, with Alice and Louis Harrison. She is a gifted young woman, with a strikingly beautiful face, a rich but soft and well modulated voice, and a graceful figure. She is a native of the Hoosier State, is well connected, and claims Indianapolis as her home.

Mlle. Ida Corani has been engaged for the Zozo company.

Charles E. Callahan left the city for Niagara Falls last evening (Wednesday).

William Wilson has been engaged by the Hanlons for Le Voyage en Suisse.

W. A. Whitecar, one of the best of our younger leading men, is at liberty.

E. B. Ludlow has been engaged as advance agent of Hoyt's Hole in the Ground.

Esther Lyons has resigned her position as leading lady of Fred. Bryton's company.

The Allan Dare company begin rehearsals at the People's Theatre next Monday night.

J. H. Brannick has been engaged by Scott and Mills for the Chip o' the Old Block company.

Luther Phelps has been re-engaged for the business department of the Bijou Opera House.

Mr. and Mrs. C. St. Aubyn have signed with George H. Mitchell's Shadowed Crime company.

The season of James Carden's company in Two Roads will open at the Windsor Theatre on Sept. 19.

Herman Perlet will be musical conductor for Dunlap's Opera company. Rehearsals begin this week.

The Arthur Rehan Comedy company will open its season in Nancy and Co. at Elizabeth, N. J., on Sept. 1.

T. R Edwards, of Samuel French and Son, arrived from England with his family on the *Alaska* on Monday.

T. J. Cronin, last season with Tony Hart's company, has been engaged for the dude tramp in A Rag Baby.

J. P. Johnson, manager for Oliver Byron, has returned from Europe. He goes with Mr. Byron for a ninth season.

George S. Knight and Bijou Heron are to appear in Sweethearts at Asbury Park, N. J., on August 31, for a charity.

Jerome Eddy denies the report that his tragedy, Romulus and Remus, is to be produced by Joseph Haworth this season.

On Tuesday Henry Greenwall and A. E Erlanger made Roland Reed a tempting offer to go under their management for five years.

Laura Clairon, with the Florences last season, is at liberty for ingenues or singing soubrettes. Her voice is a very pleasing mezzo-soprano.

C. T. Ellis' company in Casper the Yodler are called for rehearsal at F. F. Proctor's Criterion Theatre, Brooklyn, on Monday, August 22, at 10 A M.

The companies on tour in Held by the Enemy are to be under the sole direction of the author, William H. Gillette, and Harry Rockwood, who will act as general manage.

W. H. Power, of the Michigan circuit, leaves for the West on Saturday. He is at present having a legal tilt with two of his last season's company who have appropriated his Ivy Leaf.

Thomas F. McCabe has returned from Savannah, where he has been giving more or less aid and comfort to the Ford Amateurs, and says he is now ready for the approaching fray.

As soon as Legardere is running smoothly at Niblo's Garden, Imry Kiralfy will turn his attention to the Ravel pantomime, Mazulm, which is to be produced at the Academy of Music, Philadelphia.

James J. Tighe and Mary Sarah Meyers Clayton, both members of the White Slave company, were married by Justice Robinson at the Police Headquarters, Jersey City, on Monday afternoon.

In the comedy of A Grass Widow, shortly to be produced at Tony Pastor's Theatre, the part assigned to Owen Westford is that of a crank on the subject of theosophy. It is said to be full of amusing vagaries.

F. E Davis will manage Delhauer in the new musical comedy, Puddle's Pond. James Fort will be business manager and W. H. Fisher agent. The new skit is described as being convulsively funny in lines and situations.

Mr. and Mrs. Charles E. Evans, Mrs. Sheible, wife of the manager of the Wild West Show; Marshall P. Wilder, Anna Bulkeley Hills, Gus Bothner and other professionals arrived from England on the *City of Rome* last Thursday.

Roland Reed is much tickled over his new topical song, "Cunnin', Aint It?" by Fred. Solomon. The other evening he sang a few verses of it to an admiring circle of friends. It goes with a chuckling whistle accompaniment that is very funny.

Roland Reed has bought The Woman-Hater from the author, D D Lloyd. The comedy was first presented by the late John T. Raymond, who made a success of it. Mr. Reed believes there is a hit in store for him when the play is first presented in New York.

The latest bookings by Craig and Hamilton for the Warder Grand Opera House, Kansas City, include Mme. Modjeska, Mlle. Rhea, The Gypsy Baron and A Run of Luck. The latter play, under the management of Eugene Tompkins, of the Boston Theatre, is only to be produced in five cities this season.

The following company has been engaged to support Mrs. D. P. Bowers, who opens her season on Sept. 5: Henry Aveling, Carl Ahrendt, William G. Beach, Donald K. Smedt, John W. Thompson, Percy Hunting, Sydney Bowkett, C. W. Parker, Mittens Willett, Jennie Carroll, Alice Fairbrother and Lena Smith.

The Grass Widow will be produced at Tony Pastor's Theatre next Monday night, with a company which includes a number of actors and actresses who are already engaged for prominent companies. Among these are Charles T. Vincent, Owen Westford, Susie Russell, Jennie Williams, Charles Bradshaw, Ed. Bell and Frank Millard.

The plot of Our Silver Wedding, the new English comedy-drama by Rose and Willing, which W. J. Florence has secured for this country, and will present during the season, deals with the adventures of the impecunious couple who make a habit of being married in each city they visit and live on the wedding presents that may be received.

The Effie Ellsler company begins rehearsals at the Broadway Theatre, Long Branch, this week, and opens the season there. Miss Ellsler will also open Horace Wall's theatre in New Haven, Ct., on Sept. 5, with Egypt. Manager Klaw has ordered from the Photo-Gravure Company an elaborate souvenir to symbolize the event.

Harry Miner sailed for England on Saturday last. He had been contemplating a trip for some time, but might not perhaps have gone had he not on Thursday received a letter from Mrs. James Brown Potter, in which that lady suggested the idea of his coming to England for the purpose of seeing the work that she was doing selecting the play for the opening night, and in that way be able to properly select the cast.

Richard Mansfield has arranged to begin his Fall season two weeks earlier than he intended. At the close of the engagement at the Madison Square Theatre, it had been his idea to take a couple of weeks' vacation; but special inducements were made to him by the management of the Chestnut Street Theatre, Philadelphia, and on Monday he closed to go there from this city. After Philadelphia the company goes to Hooley's Theatre, Chicago.

James A. Herne will revive Hearts of Oak at Montreal on August 22 with entire new scenery, new lithographs, printing, etc. A strong company has been engaged and the play will be given an elaborate production. Mr. Herne will appear in his original part of Terry Dennison. Mr. Herne warns managers that only one company, his own, can legitimately present Hearts of Oak this season, and that he will promptly invoke the law against any infringements.

William Morris, who was leading man last season with Minnie Maddern, has been engaged for leading business by Charles Frohman.

Held by the Enemy opened in Denver last Monday night to $950, after having played on the Colorado circuit for six nights to $3,900. Mr. Gillette leaves on Sunday for this city.

Charles Reed, the new Old Sport of A Rag Baby, has signed with Hoyt and Thomas for fifteen years. Mr. Hoyt has a great admiration for Mr. Reed's work as a comedian, and claims that he is the coming man.

Eugene Sanger, the District Telegraph boy who took the souvenirs of The Highest Bidder to London, is expected to arrive by the *Germanic* to-morrow (Friday). He will be given a small part in The Highest Bidder on its revival next Monday night.

Marie Muloch has received two offers the past week—one from Augusta Van Doren to appear in Charlotte Russe, and the other from Vernona Jarbeau to play one of the leading parts in Starlight. A third offer, from a prominent New York manager, is now under consideration.

The Carleton Opera company is busy rehearsing in this city, which they leave on Saturday next for Detroit, opening the new Opera House in that city on Sept. 5. Mr. Carleton has gone to North Long Branch for a week to recuperate, while Lilly Post, who has just returned from the country, is said to be in splendid health and voice.

Rehearsals of We, Us & Co. begin this week, and the company will open their season at the Howard Athenæum, Boston, August 29. The company is completed and is as follows: M. A. Kennedy, William Courtright, Gus Bruno, J. J. Lessenger, Robert Evans, J. Lennon, Harvey Eakins, Master Grant, Nellie Cox, Jennie Cox, Lillie Walters, Lulu Tutein and Mrs. Charles Peters. Henry W. Johnson will act as manager and A. G. Thomas as business manager; J. C. Kenny, musical director. The company is booked for forty weeks.

Dr. Hamilton Griffin was seen by a MIRROR reporter on Thursday last, having arrived in the city from the West. "Miss Anderson expects to come to this country after her season at the Lyceum Theatre in London," he said in response to an inquiry. "That is, for the season of 1888 9. It is very probable that she will remain over here altogether after that. There is nothing new that she will do, except A Winter's Tale, with which she opens her season at the Lyceum. She has another play—a new one—but nothing can be said about it, as it is hardly certain that she will do it."

For a long time past it has been hinted that John Stetson would not have the Fifth Avenue Theatre next year. The supposition has turned out true. Early this week negotiations were concluded and papers were drawn up by which the house has been rented for two years from May 1, 1888, at an annual rental of $30,000. Except that the house will be under the control of a man well known in the theatrical profession, and that neither Mr. Stetson nor Mrs. Langtry, who was reported as a probable lessee, had obtained it, nothing could be learned yesterday at the office of the Gilsey estate, which controls the renting of the theatre.

Frank A. Tannehill will open his season in The Exile's Daughter, formerly known as The Soldier's Trust, at Poole's Theatre on August 29 following which will come Philadelphia, Buffalo, Chicago and the South, which latter country, where Mr. Tannehill is a great favorite, will be visited thoroughly with the exception of Texas. W. H. Langdon, who is interested with Mr. Tannehill in the enterprise, will act as business manager, while Mr. McDowell will go in advance. Time has been booked up to March 1. Among the people already engaged are George Whitman, E. D. Blackford, Mr. Loehman, Bessie Clark, Mrs. W. H. Langdon and Annabel Percy.

The season of Deacon Brodie opens at Montreal on Sept. 26. The English author, Robert L. Stevenson, who wrote the play in collaboration with William E. Henley, is expected to arrive in this country about Sept. 1. The production will be under the personal supervision of the author and Edward J. Henley, and the cast will include Rowland Buckstone, Edmund Grace, John Robertson, a brother of Mrs. Kendal; Fred. Desmond, Marion Morris, Carrie Coote and others. Negotiations are also going on for the English beauty and leading lady of the principal London theatres, Dorothy Dene. Frank Bowers has been engaged for the advance work, while Peter Blow will act as manager.

Contracts were signed yesterday (Wednesday) by Charles Frohman and E. G. Gilmore for the production of William H. Gillette and Al. Hayman's dramatization of She at Niblo's Garden in October for a run. From that theatre the piece will be taken to the Hollis Street Theatre, Boston. The contract stipulates that $10,000 shall be spent on the scenery, costumes and effects. Gillette is reported as hard at work on the play. Charles Frohman will begin to engage the people—there will be fully seventy in the cast—on Sept. 1. The most difficult character to fill will be that of She, which requires not alone a handsome woman and a particularly strong actress, but an excellent singer as well. Cabling has begun with Charles Overton, who will be empowered to secure a few of the company abroad.

Maggie Mitchell opens season at Duluth, Minn., on Sept. 22, playing three nights, and then goes to St. Paul and Minneapolis for a week each. The support will include Charles Abbott, R. F. McClannin, J. T. Galloway, Earl Stirling, Almira Strong, Marion Clifton, Eliza Hudson, Thomas Leonard, Lillian Andrews, Frank Doud and Annie Chase. Otto Vogler is musical director. W. L. Lykens is re engaged as business representative. Miss Mitchell's new play, by Howard Taylor, entitled The Little Sinner, will be produced some time in November. Maggie the Midget will be elaborately produced at the Fourteenth Street Theatre, this city, in March, for a run of three weeks. An uninterrupted season of thirty-five weeks has been booked. Harry E. Sanford continues as manager. The entire company start for Duluth on Sept. 18.

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Dramatic Drift.

One Against Many, the play to be presented at the Union Square Theatre on August 29, is a Russian play with a French hero, and the piece has quite a history. It was written by A. C. Gunter about seven years ago, and was at one time selected by A. M. Palmer for production at the Union Square Theatre, with the late Charles R. Thorne as the hero. Mr. Thorne was greatly impressed with strength and intensity of the leading role of Pierre De Montalembarre, and it was through him that Mr. Palmer was induced to give recognition to the play. The piece was cast and all but announced as ready for production, when all the arrangements fell through on account of some differences between the actor and the manager. The play was next read by James O'Neill, and Henry E. Abbey selected it for production at Booth's Theatre, with O'Neill in the leading role. The author, however, thought that the time of the year (Lent) was decidedly unfavorable for the production of a new play, no matter what merit it might possess, and again negotiations were declared off. Then the play remained in the possession of Mr. Gunter until this Spring, when it was read by John L. Burleigh, who was looking for a play. Mr. Burleigh was very much pleased with One Against Many and at once secured it. Manager Hill was visited, and arrangements concluded to present the piece as the inaugural attraction at the Union Square Theatre this season.

Following is the plot of Right's Right, the successful English melodrama purchased by Dominick Murray for this country: A vessel has just entered the London docks, bound from India. On board are two little children in care of their uncle Stanton. Their mother died on the voyage home and the uncle is left sole guardian and executor of a will. He is of the usual unprincipled type. If he could only rid himself of them, the property would fall to him. He bribes one Bowker, a Whitechapel costermonger, to take the children and lose them. The costermonger does his work and earns his money. One of the children he keeps and rears as his own; the other he put under the table in a low saloon, where she is discovered by Mayne, a Yorkshireman, once well to do and happy, but now deserted by his wife. He is gone regularly to the dogs. The child is the turning point in the man's life. He swears to mend his ways of life for her. Stanton, who has heard nothing more of the children, now holds possession of their property. Curiously enough, Mayne rents a farm on the estate, and comes to pay the rent, bringing his adopted daughter, Cherry, with him. She is now seventeen years old. Speaking of her, Stanton's suspicions are aroused. The child wears a silver locket round her neck, and from papers left in his possession he learns that one of his sister's children wore a similar one, containing a huge diamond, a present from a rich Indian Prince. His one thought is to get possession of the girl. Luck favors him. A Fair is held close by, and Bowker, the man who stole the children, eighteen years before, is on hand with some prize-fighters. Matters are speedily arranged. The girl is to be abducted and taken to London. Spikes, the other girl, appears in conjunction with the Fair folks—a child of nature, grown up wild, with no education, no companionship save that of the low set in which her adopted father moves. When Mayne discovers the loss of the child the Yorkshire folks rush in and nearly kill the prize fighters. Mayne goes wild with grief.

Thanks to "the Dandy," one of Bowker's gang, to whom Mayne did a kindness years ago, he learns the whereabouts of Cherry, at "Rats' Castle," in the East End of London, and determines to go to her rescue. The sisters contrive to escape from "Rats' Castle," and are restored to Mayne, who takes them to his farm. Stanton is in pecuniary difficulties, and, nothing daunted by his previous failures, again bribes Bowker to steal the girl. How he fails again; how his villainy is brought to light and justice is meted out, is shown in the last act.

Five or six gentlemen in stylish overcoats and glossy beavers approached the box-office at Pope's Theatre, St. Louis, through the crowd that filled the lobby.

"Ah, howdy, Mr. Dickson," said one of them pleasantly. "This is Mr. M. T. Skiff, of the Scanlan company." Mr. Skiff passed gravely in front of the box. "This is Mr. M Kee, of The Pavements of Paris." McKee followed Skiff. "This is Mr. Edward Abrahams, of the Excelsior combination." Abrahams followed McKee. "And this," pointing to the fascinating jeweler of St. Louis—"this is Mr. Joseph Drukee."

"Of what company?" asked Mr. Dickson.

"Diamonds," whispered Joseph.

"The Diamonds combination," said the spokesman with dignity.

"All right. A new company, I suppose. Pass in, gentlemen, pass in."

At the door Mr. Pope stood rubbing his hands.

"Haven't a seat left in the house, gentlemen," he said—"not a seat, but I shall be pleased to place a box at your disposal."

"Which box, Mr Pope?" asked McKee.

"The cracker box, sir," and the proprietor pointed grimly to the article in view lying at the drug store exit.

The process of renewing the fresh air, known as individual ventilation, which is the invention of William X. Ober, and which has been successfully applied to passenger cars, has now been adapted to public buildings. It has been introduced in the Bijou Theatre, where several of the seats have a tube coming up on the back of the seat in front, through which a supply of fresh, cool air is forced by a fan blower. This will be an immense relief from the closeness and suffocation frequently experienced in theatres.—*Boston Courier.*

Dramas Appropriated by Play-Pirates.

(Published for the information of resident managers who desire to avoid infringements.)

After Dark,
Arrah-na Pogue,
Bertha, the Sewing-Machine Girl.
Bob,
Big Bonanza.
Bound to Succeed,
Confusion,
Colonel Sellers,
Colleen Bawn,
Davy Crockett.
Divorce,
Dewdrop,
Danicheffs,
Esmeralda,
Fedora,
Fogg's Ferry,
Fun on the Bristol.
'49.
Fate,
Galley Slave,
Hazel Kirke,
Held by the Enemy.
Hearts of Oak,
Inshavogue,
Jim the Penman.
Joshua Whitcomb,
Jacquine,
Kentuck.
Lights o' London,
Long Strike,
Little Emily,
Lost in London,
Lynwood.
May Blossom,
Messenger from Jarvis Section,
M'liss,
My Partner,
Michael Strogoff.
Monte Cristo,
Mountain Pink,
Nobody's Claim,
Only a Woman's Heart,
Only a Farmer's Daughter,
Our Boarding-House,
Passion's Slave,
Prisoner for Life,
Queen's Evidence,
Queena.
Rosedale,
Romany Rye,
Streets of New York,
The Phœnix,
Two Orphans,
The Vigilantes,
The Flirt,
The Danites,
The Silver King,
The Old Homestead,
The Banker's Daughter,
The Black Crook,
The Wages of Sin,
The Private Secretary,
The Planter's Wife,
The Pavements of Paris,
Taken from Life,
The Guv'nor,
The World,
The Octoroon,
The Martyr,
Under the Gaslight,
Uncle Dan'l,
Van the Virginian,
Woman Against Woman,
Young Miss Wintrop,
Zip.

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

SOME NOTORIOUS PLAY-PIRATES.

A. L. Wilber, J. Al. Sawtelle, Nelson Compston, John Negrotto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Connier, a "Windsor Theatre Company," Basye-Davis company, T. M. Brown, Tavernier Dramatic company, Eunice Goodrich company, Wilson Day company, Carl Franklin company, Edwin Sothern.

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These theatres are leased and controlled by SACKETT, WIGGINS & WOOD, who also own the controlling interest in the stock companies who built and are building these theatres. The investments represent $300,000 outside of the ground upon which the theatres stand. Notwithstanding certain opposition and insinuations, the theatres are established facts, and no lengthy correspondence need be made by reputable managers for time. One letter, one telegram, is all that is necessary to decide contract.

The Hennepin Avenue Theatre will be personally managed by MR. F. P. WEADON and the Murray Opera House by MR. J. M. WOOD.

Mr. J. M. Wood, whose reputation is known as an eminent theatrical architect, has designed and is personally superintending the construction of the theatres, and being financially interested in these properties, is sparing no pains to make them gems.

PERSONNEL OF THE THEATRES.

THE HENNEPIN AVENUE THEATRE, MINNEAPOLIS,

Is located on the avenue from which it takes its name, between Seventh and Ninth streets, and just one block and one-half from the famous West Hotel. All street cars pass its doors. The location is unsurpassed.

Apropos of the theatre proper: It has a frontage of seventy five feet and built of Anderson red pressed brick, with terra cotta trimmings, of chaste and airy architecture. The main entrance is the centre of the building, on the ground floor, and is thirty feet in width and thirty-five feet deep, finished in relief work, red wood and Tennessee marble. Antique doors prevail throughout. The gallery entrance and balcony exit are right and left of this grand entrance. The entrance leads into a magnificent fover, on the right and left of which, respectively, are music-rooms and parlors and a gentlemen's smoking-room. The foyer is decorated in the most elaborate manner possible; mirror doors and velour curtains cutting off noise and drafts. The auditorium is seated with embossed leather chairs, and two feet eight inches has been allowed between rows, thus enabling the auditors to reach seats without disturbing other occupants. Open loges sweeping through the center of the house and six lower proscenium boxes complete the arrangement. The same number of upper proscenium boxes and loges are arranged in like manner in the balcony. The proscenium arch and sounding board is built of open iron and wood work and the architectural designs filled with cathedral glass jewels, backed by lights, the whole effect being, when the house is lighted, to present a jeweled frame. The stage is ample. The proscenium arch is thirty-seven feet high, thirty-four feet wide and is of brick and iron. From stage floor to gridiron the distance is sixty-eight feet; between fly galleries thirty five feet; depth of stage forty-one feet. A full set of scenery from the studios of Sosman and Landis is in the grooves and scene room. The design is East Indian; the prevailing colors low bronzes and blues. The exits, dressing rooms and conveniences are numerous, and the entire building is heated by steam and lit by the Mather Incandescent Electric Lights. Free check rooms and complete service will be maintained and every effort made to make the theatre elegant. The club rooms in front of the theatre proper will be occupied by the Nicollet Club, of Minneapolis.

THE MURRAY OPERA HOUSE, ST. PAUL,

Is located on Eighth street, between Minnesota and Robert streets. It is just one square from the Hotel Ryan; street cars intersect near the Opera House and it is most centrally located. The location is unsurpassed.

The Opera House will have a frontage of one-hundred feet; will be six stories in height and its architectural exterior will be a fac simile of an East Indian temple. It will be built of red pressed brick. The entrance will be thirty feet wide and will lead into an open court or art gallery. This gallery will open into the foyers. From the gallery, on one side, a broad stairway will lead to a gentlemen's smoking room, and on the other to a ladies' music room. The house will seat 2,200 people. The design is to be Oriental, or to speak more precisely, East Indian. A feature of the construction will be that the proscenium arch will be made of iron relief work, fitted in with cathedral glass. It will be illuminated with incandescent lights, but none of them will be in sight. The lights will shine through stained glass. The proscenium boxes will be miniature Moorish temples. In addition to these boxes there will be a number of Parisian boxes, which open from the foyer. In all there will be about 200 box seats. The stage will be forty-one feet deep from the curtain line, fifty feet between the fly galleys and seventy-two feet from the stage to the rigging lofts. The drop-curtains will be built on the best approved scientific principles. There will be two galleries. An arrangement will be made by which the doors for exit may be thrown open automatically. The Murray Opera House will be one of the finest west of New York. It will be opened at an early date in connection with the opening of the Hennepin Avenue Opera House in Minneapolis. The same service mentioned in the Hennepin Avenue Theatre will be given in this house.

The population of St. Paul has now reached 130,000 and Minneapolis turns the post at 175,000. The population of both cities is continually increasing, and the Inter-State Commerce bill has not, nor will, affect business in the Northwest.

All communications should be addressed to the General Manager,

J. E. SACKETT,
Room 12, 95 Dearborn Street, Chicago, Ill.

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